

# THE MUSICAL TIMES

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The next F.R.C.O. Examination begins on July 16, 1906. The Solo-playing Tests are:—Prelude and Fugue in G major, J. S. Bach (Peters, vol. 2, No. 2, p. 7); (Novello & Co., Book 8, p. 112); (Augener & Co., vol. 1, page 56); (Breitkopf & Härtel, vol. 1, p. 78). Numbers 2 and 3 of "Three Pieces for the Organ," Gade, Op. 22 (Novello & Co.); "Cecilia" (Augener & Co.); (Breitkopf & Härtel). Sonata No. 9, in C minor, Merkel, Op. 183 (Novello & Co.); (Augener & Co.). The A.R.C.O. Examination begins on July 23. The subject for the Essay will be taken from "The Art of Music." Sir Hubert Parry (Kegan, Paul & Co., 43, Gerrard Street, W.). To be obtained of the Publishers or any Booksellers. Price 5s. (Not at the College.)

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In his preface to the revised edition of the Handbook of Examinations in Music issued in 1898 the author was indebted to the kindness of Sir L. J. Grant, Bart., B.A., Professor Niecks, Mus. Doc., E. J. Chadfield, Esq., and C. K. Hodgson, Esq., B.A., for the use of the Edinburgh Mus. Bac. Papers, the Literary and Theoretical Paper for candidates in practical subjects for the Professional Grade Examinations of the Incorporated Society of Musicians, and the Optional Music Paper set for the Diploma Examinations of the College of Preceptors. In the 1901 edition he was, through the kindness of Dr. Henry Hiles, enabled to include the Mus. Doc. Papers of the Victoria University, and now, with the issue of the fifth edition of the work, he again desires to express his most sincere obligations to E. J. Chadfield, Esq., for permission to use a selection of the papers of the revised scheme of Local Examination of the Incorporated Society of Musicians; to F. W. Renaut, Esq., for the use of the new paper on Form and Pupil Treatment required of all candidates for the L.R.A.M. Diploma in Pianoforte Playing; to Dr. E. H. Turpin for the use of the new Rudiments of Music paper, and those set on the Art of Teaching for the Higher Theoretical and Practical Examinations of Trinity College (London); and to Dr. H. Frank Heath for permission to give some information regarding the new University of London Examination Scheme. E. A. D.

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# The Musical Times.

JULY 1, 1906.

## UPPINGHAM SCHOOL.

Ups and downs! How inevitably they enter into the existence of institutions no less than into the lives of individuals. And how true this is of schools. Yet for more than half a century, happily, the ups of Uppingham School have predominated. Not only has it lived up to its high position—500 feet above sea level—but this great school in the smallest county of England has entirely belied the name of Rutland, in that it has avoided ruts, and, under the wise regimes of Edward Thring and his able successor in the headmastership, has moved on along the broad road of enlightened education.

Let us take the pathway of history in seeking information concerning the foundation of the school. In the year 1574 one Robert Johnson (1540-1625) was inducted rector of North Luffenham in the county of Rutland. We are



UPPINGHAM SCHOOL CREST.

told that he 'preached painfully and kept good hospitality and was parson there some fifty years.' The possessor of ample private means Parson Johnson determined to devote part of his wealth to the furtherance of education in Rutland. 'Finding none,' says old Thomas Fuller, 'he left as many free schools in Rutland as there were market towns therein: one at Oakham, another at Uppingham, well faced with buildings and lined with endowments.' At the time of the foundation of these twin schools—in the latter part of the 16th century—Uppingham, according to Leland had 'but one meane strete, and but a very meane church.' The little town is not mentioned in Domesday Book, and its chief claim to fame seems to have been the making of trenchers—'as round as an Uppingham trencher' is still a proverb in the county. It was in the year 1584 that Robert Johnson, clerk, founded 'by God's grace,' the 'faire, free grammar school of Uppingham.' But this was not the extent of his benevolent

designs. In each town—Oakham and Uppingham—he at the same time founded a Hospital ('of Christ') for thirteen poor men, and 'one woman to wash their Buck Cloaths, they finding her things necessary thereunto as it shall be thought fit by the Governors, or the greater part of them, and every one of their stipends shall be per annum three Pounds.' The Hospital side of Robert Johnson's philanthropy has been altered, in that the 'Bede-House people' of olden times are now pensioners who reside in their own homes and whose habiliments are other than 'Buck Cloaths.'

Three years after the school was started and 'upon the entreaty of Robert Johnson,' the founder, Queen Elizabeth in 1587 granted a Charter for the due and proper government of the Schools and Hospitals. An eighteenth century printed copy of these Statutes in the British Museum is entitled:

The Statutes and ordinances of me ROBERT JOHNSON, clerk, Archdeacon of Leicester. For and concerning the Ordering, Governing, and Maintenance of my Schools and Hospitals of Christ in Oakham and Uppingham, in the County of Rutland, whereof I am Founder and Patron.

Stamford: Printed in the year of our Lord, 1753.

As a preamble to the Statutes the Founder ordains that

One book or original whereof shall be put into and kept in Christ's Hospital at Oakham, and the other in Christ's Hospital in Uppingham, each in a chest with three several [*i.e.*, separate] locks: the keys whereof, one to be in the custody of me, and after my decease, of my right heir male, from time to time patron and governor of the goods, possessions, and revenues of the said Schools and Hospitals; and the second of the Governor near dwelling that hospital, appointed by the major part; and the third of the School-master and Warden of that Hospital.

The effect of this was that the chest could only be opened when all three keys were used, a custom common in olden times and of which examples exist in some English cathedrals and elsewhere. To return to the Statutes. 'Cap. I. Of the Governors' need not detain us. 'Cap. II. Of the School-masters' begins thus:

I ordain also, that there shall be a School-master of each of my Free Grammar Schools of Oakham and Uppingham aforesaid, who shall be at the time of his Election, and so continue, an honest and discreet man, Master of Arts, and diligent in his place, painful in the educating of children in good learning and religion, such as can make a Greek or Latin verse. If he shall prove to be negligent in his place, and of lewd conversation, the major part of the Governors in the Diocese of Peterborough shall admonish him thrice, either *in voce* or under their hands set in one paper; and if he do not reform himself, the major part of the Governors aforesaid shall deprive him of the place, and choose another in his stead. But otherwise if my School-masters be painful and careful in their places, I desire and hope that the Governors will encourage them, and mend their stipends, if they can conveniently. And I do ordain that their stipend shall be to each of them per annum twenty-four pounds, to be due unto them quarterly, and so to be paid, if it can be conveniently, otherwise at the half year's end.

I do also ordain that the School-master shall ever be the Warden in the Hospital of Christ in the town wherein he liveth, and have and use habitations and lodgings there, and shall have a special care of the well ordering of the poor people, and the houses, and have

an eye to their behaviour and disorders, so as he do nothing contrary to the direction of the major part of the Governors: and for his care and pains herein he shall have per annum Six Pounds.

### The Usher and his duties are ordained in Cap. III.:

I do also ordain, that there shall be an Usher in each of my Schools, who shall be a godly, learned, and discreet man, one that can make true Latin, both in prose and verse. He shall carry himself reverently towards the School-master, and be ruled by him in his discipline, and for the matter and manner of teaching whom and when. He shall not disgrace the School-master or animate the scholars in undutifulness towards him, or seek to withdraw their or their parents' affections from him, but shall be diligent in his school.

I further ordain, that he shall ever be during the time he is Usher, one of the number of my Hospital, there, where he is Usher, and be called Sub-warden or Confrater, and there at least twice in the week he shall read prayers with the poor people according as he shall be directed by the Governors, or the major part of them, and that he shall have for his Pains per Annum three Pounds.



THE REV. EDWARD CARUS SELWYN, D.D.  
HEAD-MASTER OF UPPINGHAM SCHOOL.  
(Photograph by Messrs. Gillman & Co., St. Aldates, Oxford.)

Passing over Cap. IV.—*Of the poor people*—a quotation may be made from Cap. V. *Of the Scholars*:

Further, I do ordain and constitute that there shall be in each of my said Schools from time to time some Scholars that are well fitted for the Universities, of civil conversation (if God so bless my Schools), chosen to receive Exhibition of forty shillings per annum, till the number of seven at least be filled up in each place; &c.

The remainder of the Statutes need not be quoted, as they refer to details of finance, &c.

Consideration may now be given to the School buildings. If the visitor be of an antiquarian turn

of mind he will take a special interest in the original schoolroom, which stands, unrestored, at the east end of the churchyard (see the illustration on p. 452). On the outer wall of this ancient (1584) schoolroom—now used as the art school—are three inscriptions, written in Hebrew, Greek, and Latin:

HEBREW: Proverbs xxii. 6; 'Train up a child in the way he should go,' &c.

GREEK: St. Mark x. 14; 'Suffer the little children to come unto Me,' &c.

LATIN: Ecclesiastes xii. 1; 'Remember now thy Creator in the days of thy youth.'

Although there is no mention of Hebrew in the Statutes, it was not infrequently taught to children in the reign of Queen Elizabeth, and there are proofs that Archdeacon Johnson took an interest in the study of the language. While in the neighbourhood of the parish church, reference may be made to the fact that Jeremy Taylor was rector from 1638 to 1643: the richly carved oak pulpit from which the eminent divine preached is still retained, though apparently at the restoration of the church (1860-61) two of the ancient panels found their way into a curious corner of the house taken by Mr. Paul David, the music-master, who on discovering the panels had them re-inserted in the pulpit, to replace the plain deal boards which some vandal had put in by way of exchange!

Of lesser antiquity are the old School House, once the residence of the head-master, and the now disused School studies (date about 1800), visible through a screen of ivy in the photograph on page 455. The modern buildings which form the architectural glories of Uppingham belong to the golden period of the School, that inaugurated by its great head-master, Edward Thring (1821-87). A born educationist, strenuous in carrying out his high ideals, Thring changed Uppingham from a more or less fluctuating grammar-school into a great public school. When in 1853 he became head-master there were only twenty-five boarders and five or six day boys: at his death (in 1887) the school roll numbered upwards of 300. By his enlightened policy he revolutionized the educational methods that had hitherto prevailed in English public schools. For instance, in 1859, the first gymnasium ever erected in a public school came into existence at Uppingham; in 1871 garden plots were assigned to boys interested in horticulture; a carpenter's shop and a forge were erected and teachers of turning, carpentry and metal work were appointed and still form part of the teaching staff. With a warm-hearted interest in the conditions of life in the East-end of London, Thring, in 1869, was the first head-master to start a School Mission in the Metropolis. His dauntless courage, his extraordinary energy and the way he would simply fight through any barriers of difficulty were instanced in a very remarkable manner at a most critical period when, owing to an outbreak of fever, he removed the entire school for the whole year (1876-77) from Uppingham to Borth, on the Cardiganshire coast, a bold experiment, fully justified by results!

The Uppingham buildings specially associated with Thring are the Schoolroom (1863) and the Chapel (1865), both erected from designs by the late G. E. Street, R.A. The Schoolroom, which cost £7,000, is a spacious room decorated with elaborate paintings, chiefly illustrative of the great names in ancient and modern literature. The School Chapel—opened April 27, 1865—is built of local stone, and has cost altogether £10,000. In 1891 its beautiful interior was enriched by a Galilee Memorial Chapel, added at the west-end and containing a statue of Thring, a very fine piece of work by Mr. T. Brock, R.A.

The School Library is housed in part of the old School House which, after being the Bede-house of the Foundation till about 1800, was the head-master's residence till 1890, when the present

by Mr. G. Frampton, R.A. Apart from these School buildings three new boarding-houses have been built and five have been enlarged.

Yet another and the latest addition to the School buildings has to be mentioned, and that is of special interest in that it is associated with music and the much esteemed music-master of the School. The need of a concert-room in which performers and audience could properly breathe had long been felt. To propose the erection of a building that should be devoted entirely to musical performances would have resulted in a *non possumus*, therefore the suggestion was made and has been admirably carried out that the new building should serve a double purpose—a gymnasium and a concert-hall seating 900 people. On the occasion of a concert the ropes suspended



THE OLD SCHOOL HOUSE.

(Photograph by Mr. W. J. Stocks, Uppingham.)

School House was opened. This and the adjacent class-rooms form two sides of the School Yard and were designed by Mr. T. G. Jackson, R.A.

The progressive spirit and enlightened educational policy of Edward Thring animate the rule of his successor, the Rev. Dr. Edward Carus Selwyn. During his head-mastership there have been added new class rooms, in celebration of the Tercentenary of the foundation, and the Victoria building (1897), with entrance gate under the tower, containing a museum, chemical laboratory, and large lecture-room, and carpentry and engineering workshops: over the gateway is a fine statue of the founder

from the lofty roof make way for the chords which proceed from the orchestra, and the physical quite naturally gives place to the artistic side of Uppingham School life. This beautiful room, with its canary-wood panelling, has cost £7,500, the expense being met by subscriptions from Old Uppinghamians and other friends of the School. As a concert-room it honours the work of the present music-master (of whom more anon) and is named after him; as a gymnasium it commemorates the Old Uppinghamians who fell in the South African war. A photograph taken specially for this article of this valuable addition

to the educational equipment of Uppingham, is given on p. 453. Above the outer door of the room is the legend *Caesarum Comitum Memores*, and in large letters running round the apsis at the back of the orchestra are the classic words—which fronted the conductor's chair at the Gewandhaus, Leipzig—*Res severa est verum gaudium*.

The new concert-room naturally leads to the consideration of music at Uppingham School, and its place in the curriculum; and in this connection we must quote from Mr. George R. Parkin's 'Life and letters of Edward Thring' (Macmillan). The author says:

At a very early stage in his work Thring formed the opinion that music might be used as a refining and elevating influence in school-training. So far as the traditions of the public schools were concerned, he was



THE FIRST SCHOOLROOM (1584).

(Photograph by Mr. W. J. Stocks, Uppingham.)

venturing out into an entirely unknown sea when he made the innovation of introducing music into his regular system of education. But he believed that, in addition to a generally refining influence, it could also be made a means of interesting and stimulating boys not specially open to intellectual ambitions. So one of his earliest school ventures was the engagement of a music master. It was characteristic that from the very first he determined that the music given to the boys should be of the best.

One or two extracts from Thring's diary may be given as showing his keen interest in music, unmusical though he was. Thus, after a concert in 1873:

The whole concert Uppingham. What an epoch! The boys encored the school song again and again, and all rose and stood whilst it was being sung. It was a grand time for those who can see life

power and believe in seeds. Never before in England has such a thing happened as a great school having its own music in this way and rising with it. The zeal of the boys was wonderful. This stirs the heart and refreshes it. It is a burst of spring in the midst of the east winds of masters and the pelting rain of Commissions.

Again, two years later (in 1875):

The choir practised in chapel to-night for the first time, a glorious reality. How the grand music rolled through the space and lingered in the roof! Perchance a thousand years hence that roof or those walls may fill with prayer and praise, and the music we first heard to-day be rolling on. Amen.

And all this, and more, in spite of the fact that Thring was most unmusical! At the same time, he was wise enough to see the potentialities of music as an educational factor in a boy's life. As Mr. Paul David has well said:

That Thring, himself quite unmusical, should have been the first to introduce music into such schools is certainly very remarkable. Like every great innovator, he was in this point, as in many others, in advance of his time.

To quote further from Mr. David:

The power of vocal music to enhance and emphasise the meaning of words appeared to Thring of great value. It was with a view to their being set to music and sung and thus brought forcibly home to a large number of performers and listeners, that he wrote his school songs. These songs, so full of idealism and enthusiasm—how he delighted in hearing them rendered by a hundred youthful voices! There, at least, he thought some of the sacred fire that burned in his heart had caught the hearts of the boys.

It is pleasant to learn that the present headmaster maintains the musical traditions of the School over which he has so ably presided nearly a full score of years. Dr. Selwyn has kindly contributed the following note on music as an educational asset specially for this article. He says:

'I am strongly convinced of the value of music as a refining influence in education, without going so far as to say that it possesses a moral power. It operates for good in the zone of manners. And its influence is not confined to the performer, but extends to those who appreciate without performing or learning themselves. Nor do I think that consciousness of proficiency in music contributes to conceit or vanity on the performer's part. Music among boys is not an enemy of modesty.

'The attendance at the School musical performance is compulsory on the boys, although this takes the place of a lecture once in every three weeks in the winter terms; and yet the effect is anything but to create a dislike for music. The behaviour is good, and the result is somehow to promote appreciation, and as I am fain to believe to humanise the hearers, however unmusical they are. Mr. David, of course, is a sort of magician.'

The musical activities of Uppingham School are controlled and energized by an efficient staff of teachers, with Mr. Paul David at their head, his

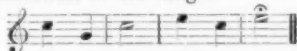


assistants being Mr. S. Fricker (a pupil of Joachim's at the Hochschule, Berlin); Mr. O. Bedall (Munich Conservatorium); Mr. W. Bethe (violin-cello); Mr. W. Greatorex, F.R.C.O. (organist); and Mrs. Fricker (*née* David). Simple music, sung by a choir of eighty voices with Mr. Greatorex at the organ, characterizes the chapel services. In his organ voluntaries Mr. Greatorex supports the Uppingham policy by giving his hearers nothing but the best music written for his instrument. The School orchestra provides ample scope for the really musical of the violin pupils. Here the conductor, Mr. David, inspires the boys with a full appreciation of the old masters—especially Haydn and Mozart—and instils into his young fiddlers a thorough grip of the *ideas* of musical performance, although the interpretation is naturally only a boy's best. Proof of Mr. David's method and magnetism was furnished on the occasion of our visit by the vigorous manner in which the band

music by Paul, David—may serve as a specimen verse:

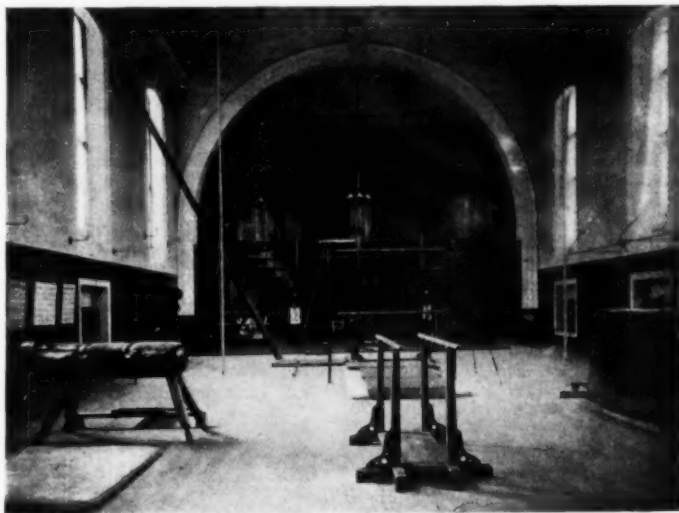
Ho, boys, ho !  
Gather round, together stand,  
Raise a watchword in the land ;  
Stand my merry craftsmen bold,  
Brothers of the crown of gold  
Wrought in stirring days of old,  
England's crown, the crown of gold.  
Gold of hearts that know no lie,  
Gold of work that does not die.  
Ho, my merry craftsmen bold,  
Work again the crown of gold,  
Work it new, boys, young and old,  
Gather, gather, near and far,  
Uppingham, hurrah, hurrah !

The first six notes of this song :



are adopted by the School Cadet Corps for the bugle call 'Uppingham.'

A special and interesting feature of the musical



THE DAVID CONCERT ROOM AND GYMNASIUM.

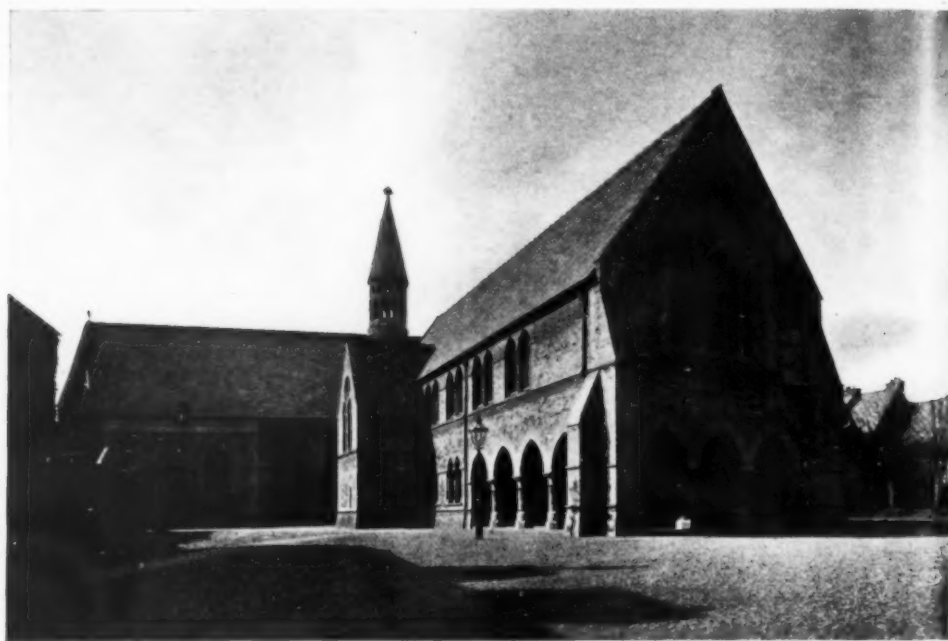
(Photographed specially for this article by Mr. H. H. Champion.)

rehearsed Mozart's 'Don Juan' overture. In addition to the boys, the orchestra includes three of the assistant music-masters, and a quintet of enthusiastic amateurs, viz., three assistant-masters and two ladies, wives of masters.

A school concert is given at the end of every term and one on speech day. On these occasions a selection from or a complete oratorio is given, as, for example, an excellent performance of 'Samson' in April last. For these concerts separate choir and orchestral rehearsals are held on Saturday evenings; on Sunday evenings there are combined rehearsals of band and chorus. At the concerts the school orchestra is, of course, supplemented by outside help, and the performance usually concludes with a school-song, of which the following—words by Edward Thring and

life of the school is a series of *chamber music* concerts (about seven) given annually during the winter terms. Mr. David and three of his assistants form a string quartet; trios, violin and pianoforte duets, &c., are also played, and occasionally a song gives variety to the programme. Attendance of the whole school is compulsory at these Uppingham 'Pops,' and the veteran music-master will not allow any lowering of the standard of music chosen for performance. Mr. David tells us how much such works as the Kreutzer sonata and Schumann's Pianoforte quintet are enjoyed, and indeed often asked for.

In regard to *individual* teaching, there are often upwards of 100 boys—one fourth of the School—learning instrumental music, pianoforte, violin or violoncello, all of whom are examined at the



SCHOOL BUILDINGS, SHOWING CHAPEL, SCHOOLROOM, AND COLONNADE.

(Photograph by Mr. W. J. Stocks, Uppingham.)

end of every term by Mr. David, who himself teaches the most capable of the violinists. Ample time is allowed to pupils for lessons and practice. Two lessons each of forty-five minutes' duration, are given per week. This individual attention given by the master to the pupil is of the greatest possible advantage and has its reward in the good musical work done at Uppingham.

The Lower School, of which the Rev. Tancred Earle Raven is the head-master, though not constitutionally connected with the Upper School, was founded in 1875. Here full use is also made of the opportunities afforded by the presence of Mr. David and his coadjutors. There are regular singing classes, for which the music-master makes himself responsible, and about twenty boys sing in the School choir. Instrumental pupils are arranged for as in the Upper School.

Mr. Peter Julius Paul David, music-master at Uppingham School, was born at Leipzig on August 4, 1840 (this date corrects those inaccurately given in various dictionaries of music). The son of the distinguished violinist, Ferdinand David—of whom a biographical sketch is given on page 457—he was brought up in an atmosphere of music. His only recollection of Mendelssohn, however, is a box on the ear he received from his father's friend as a punishment for some mischief in which he, Master Paul, had participated with Mendelssohn's own children. Although only a child of seven years the death of Mendelssohn made a deep impression upon him,

and he well remembers how Leipzig was placarded with posters recording the town's musical loss as if its chief musician had been the Burgomaster. Liszt and Schumann he knew well. At a party given by David's father, Hauptmann, then just appointed a professor of the Conservatoire, and Schumann were guests. 'Herr Hauptmann, how do you like Schumann?' 'A charming fellow: he didn't speak a word!'

Paul David was not intended for a musical career. For eighteen months he studied theology at Erlangen, Bavaria, with the idea of becoming a clergyman, but music asserted itself and rehearsals of quartets displaced the preparation of sermons. He entered the Conservatorium of Leipzig, where he studied under his father, Hauptmann, and Plaidy. Among his fellow students were Arthur Sullivan, Franklin Taylor, and Walter Bache. 'Sullivan was a lazy fellow,' recalls Mr. David, 'he did not seem to do anything during the two years of his studentship; but when the time came for him to leave he suddenly woke up and surprised us all by composing his charming music to "The Tempest." Here is the programme of its first performance, at which Walter Bache played the first movement of Sterndale Bennett's F minor pianoforte concerto. We quote from this interesting programme which Mr. David hands to us. It is headed:

Einladung und Programm zur HAUPT-PRÜFUNG im Conservatorium der Musik zu Leipzig. Sonnabend den 6 April, 1861, im Saale des Gewandhauses.

The fifth item in the programme reads thus :

Musik zu Shakspear's 'Sturm,' componirt von Herrn Arthur S. Sullivan aus London (unter Leitung des Componisten) Hieraus :

- a. Einleitung.
- b. Lied des Ariel, gesungen von Fräul. Minna Giesinger aus Leipzig.
- c. Entreact.
- d. Grotesker Tanz.
- e. Entreact und Epilog.
- f. Tanz der Nymphen und Schnitter.

Another item may be given :

Concert in Form einer Gesangsscene für die Violine von L. Spohr, gespielt von Herrn Carl Rosa aus Hamburg.

This youthful violinist afterwards achieved fame in another sphere of musical work, as the Carl Rosa of English Opera.

After his studentship at Leipzig, Mr. David became a member of the orchestra at Carlsruhe, a post he held for two and a half years. At this time he saw much of Brahms, and having a naturally good voice he used to sing the composer's songs to him from the autograph copies; he also played the A major quartet of Brahms from manuscript. 'How were you led to come to Uppingham?' we ask. 'Well, the post as music-master was vacant, and Mrs. Thring mentioned the matter to Sterndale Bennett, whom she knew. Bennett paid a visit to my father at Leipzig and stated Thring's requirement. "Perhaps my boy

might suit," said my father to his English guest, with the result that I came to Uppingham in March, 1865, and here I have been ever since.' Among the Mendelssohn treasures that Mr. David possesses are the autograph of a very juvenile Symphony in C, a tall folio full-score presented to him by the composer's widow, and the manuscript of the pianoforte accompaniment to Bach's Prelude in E major (violin) thus inscribed :

An F. David zur und aus der Erinnerung niedergeschrieben, F. M. B. Leipzig d. 11te Nov., 1846.

To return to Uppingham. Mr. David speaks in terms of warm appreciation of the goodwill and support of his assistants, 'without whose valuable co-operation,' he says, 'I could never have done what I have done. And then the boys are extremely keen on music.' In the course of a paper read at a recent meeting of the Union of Directors of Music in Public Schools, Mr. David said :

That at most schools the bulk of our work has to be done out of school hours is, of course, a serious drawback, which also affects the lessons of the instrumental pupils. I confess I sometimes marvel at the punctual appearance of our pupils at Uppingham in the middle of a fine afternoon during the cricket season. That in spite of such unfavourable arrangements the number of music-pupils at most public schools has been largely on the increase of late years, is a striking proof of the value that parents now attach to the study of music.

Any boy who wishes to attend the Sunday evening practices (orchestra and chorus) is at liberty



THE OLD STUDIES.

Photograph by Mr. W. J. Stocks, Uppingham.)

to do so. In this connection Mr. David supplies the following interesting information :

A great many boys avail themselves of this permission, and with some of them attendance becomes quite a habit. I remember a few years ago, when we were preparing Beethoven's C minor Symphony, our audience on Sunday evenings grew larger from week to week ; sometimes we had quite a hundred boys listening to the rehearsal. The result was that you began to hear the main subjects of the Symphony whistled on the cricket-field, and in the quads of the schoolhouses, and that by the time of the actual performance our young audience had become thoroughly interested, and to some extent even capable of intelligent appreciation of the music. Now, I think, for a schoolboy to carry away with him, when he leaves, a memory of the C minor Symphony, as an ideal of music, is no mean advantage.



THE SCHOOL CHAPEL.

(Photograph by Mr. W. J. Stocks, Uppingham.)

No less interesting is Mr. David's declaration of policy in regard to public school music :

Now and then we meet, of course, with the objection of the 'superior person' that all this is wasted on the schoolboy. I beg to differ. I think our motto ought to be :—'For the young, the best is just good enough.' At our last Christmas concert we had among other things, the 'Prisoners' Chorus' from 'Fidelio,' which was enthusiastically encored. It is true I had repeatedly pointed out to my singers the exquisite beauty of the music, and I had noticed that with every practice they got more interested and warmed up. No doubt they in their turn talked of it to their friends, and in this way the boys themselves had prepared the ground. Yet all their talk and my own could never have effected such an outburst of enthusiastic applause as we had at the concert, if there had not been true appreciation of the beauty of the music in the audience.

Mr. David holds sensible views upon the musical training of the boys committed to his

charge. He does not begin at the wrong end. To further quote from the paper already referred to :

In trying to rouse in boys a genuine feeling for music and to give them a start in the appreciation of it, we must, in my opinion, begin by offering to them works that are simple and transparent in form and harmonies, easy to grasp and not too difficult to execute. In instrumental music we must encourage the study of the earlier masters, especially of Haydn and Mozart. The art of Beethoven rests not only on the forms but also on the spirit of his great precursors, and again it is Beethoven alone who gives us the cue to the understanding of everything that has come after him to this very day.

These words of wisdom, uttered by a man who is a true artist and an educationist of long experience, cannot be too widely promulgated or too strongly endorsed.

In conclusion, it was a proud day in Mr. David's life when on May 23, 1905, the David Concert Room was opened by Dr. Joachim. At the concert which followed the great violinist played Beethoven's Violin concerto, the programme including a selection from 'Elijah' (Part I.), the 'Idomeneo' overture, two madrigals,—'Since first I saw your face' (Ford) and 'The silver swan' (Gibbons)—and 'Work and War,' a set of four choral songs by Paul David. On that occasion an address was presented to Mr. David couched in these terms :

Paul David, at the opening of this Concert Room as the visible centre of musical life in Uppingham, we rejoice in the thought that its name will recall him by whose genius and patient zeal the spirit of music was constrained to make in this School a permanent and familiar home.

Forty years have passed since you, Mr. David, turned aside from a sure prospect of distinction in the outer musical world, and entered upon your chosen duties at Uppingham. The great Head master who brought you here foresaw, perhaps more clearly than yourself, the part you were destined to fill in the development of the School.

It is not merely as a true musician that we have known you. To those who know you best you have been a master of many subjects, a just and discerning critic, and above all a friend, ever ready to encourage in us that broad and healthy view which marks your own outlook upon the affairs of life.

Accept this expression of our gratitude for the ungrudging labour and care you have given to your life-work, and for the love you have borne the School and so many generations of her sons. We know that you would count as your highest reward the answering love of all those pupils and friends in whose name we now address you.

Be assured that in fullest measure this reward is yours.

RICHARD L. HARRISON, 1867-1872.

GEORGE A. FALK, 1889-1895.

HENRY G. LEY, 1903-1904.

E. C. SELWYN.

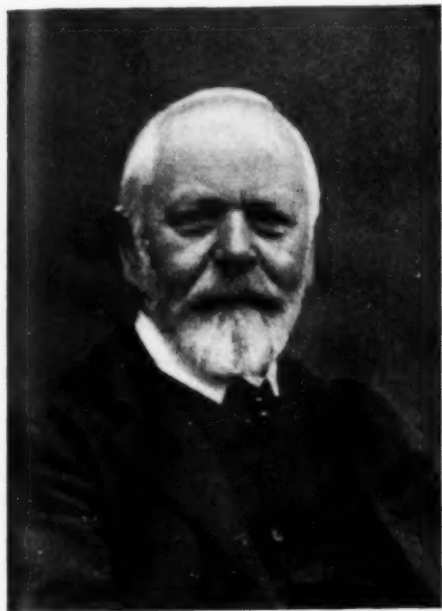
In the course of his reply Mr. David said :

It was Mr. Thring who started Music at Uppingham, like so many other good things. And I personally feel that I owe to him and his influence whatever I have been able to do. It was his great example, his ever ready sympathy, and the encouragement he gave me that enabled me to plod on in what in early days often appeared to me an almost hopeless task.—To you, Dr. Selwyn, I also owe a large debt of gratitude for the



enthusiastic support you have now for a good many years given to the cause of Music, and for your unvarying kindness and consideration to myself.—I wish also to take this opportunity of thanking you, my friends and colleagues, the Masters of the School, for all the kindness and support I have ever received at your hands. If there is one thing I am proud of, it is the fact that for a period of 40 years I do not remember a single instance of discord between us. Words do entirely fail me when I try to express to you my thanks.

And now, last but not least, my old pupils, how can I thank you adequately for such a proof of friendship



MR. PAUL DAVID  
MUSIC MASTER OF UPPINGHAM SCHOOL.  
(Photograph by Mr. W. J. Stocks, Uppingham.)

and, I may say, affection, as you are giving me here to-day. The feeling that in you there is for me a net of friends spread over the whole of this country, nay, beyond it, will not leave me to the end of my days. Once more to all of you many, many thanks.

For kind help in the preparation of this article the thanks of the writer are tendered to the Rev. Dr. Selwyn, head-master; Mr. Paul David, music-master; and to Mr. H. H. Champion, one of the assistant-masters; also to the various photographers named under their respective productions.

#### DOTTED CROTCHET.

'How great and how individual the beauty of his songs! The force and grace of expression, the sweetness of sound, the exquisiteness of their representation touch the innermost chords of the human heart, and by merely touching them make men stronger and better. There is no lyric bard who has to such an extent won at once the admiration of the critic and the love of the public.'—*Sir Hubert Parry in presenting Edward Grieg for the degree of Doctor of Music at Oxford, May 29, 1906.*

#### FERDINAND DAVID

(1810—1873).

No musical instrument has attracted more attention in recent years than the violin. This is largely due to the ever increasing number of wonderful performers thereupon, and in a lesser degree to the fabulous sums paid, or said to be paid, for old instruments. Pyrotechnic technique, though not unknown in the days of Paganini, dazzles by its sparkling virtuosity. The appearance of the prodigy violinist, not by any means a modern product, is a common occurrence, and almost ceases to excite wonder. And who shall attempt to estimate the number of lady violinists who charm by their interpretative gifts upon an instrument that a generation ago was not considered 'suitable for ladies'? Times have changed: not the violin. The tone-production—not always for the better—and mechanism of other instruments have been changed, but a good violin has to depend upon the player for full satisfaction as a purveyor of sweet sounds. This changelessness of the violin has therefore not nullified the schools of violin-playing which, reaching back to the 17th century, furnish an interesting contribution to the history of music, whether regarded from creative or interpretative points of view. One of these Schools, the German (or Mannheim), contains such distinguished names as Leopold, Mozart, and Spohr, to which may be added the subject of this biographical sketch.

Ferdinand David was born at Hamburg on June 19, 1810, in the same house as that in which his great friend, Felix Mendelssohn, first saw the light eleven months earlier. This interesting birth-house is in the thoroughfare now called the Grosse Michaelstrasse, and stands at the corner of the Brunnenstrasse: it can easily be identified by a tablet which has been placed over the front door at the instigation of Mr. and Madame Otto Goldschmidt to commemorate the birth of Mendelssohn within those walls. Louise, a younger sister of Ferdinand, was another gifted member of the David family. In her tenth year she appeared in public at Hamburg as a pianist. After her marriage she settled in London, and, as Madame Dulcken, became 'an executive pianist of the first order' and achieved extraordinary success as a teacher, with Queen Victoria at the head of her pupils. The father of these clever children was a prosperous and cultured merchant who had doubts as to the vocation which his son Ferdinand should follow. The boy showed hardly less ability in painting than in music, but music won the cause, and Master Ferdinand very early made his mark.

At the age of twelve he became a pupil of Spohr at Cassel, where for two years he imbibed the best traditions of the German school of violin playing. At the same time and place he studied the theory of music under Hauptmann, afterwards to become one of his colleagues at the Conservatorium, Leipzig. As a boy in his early teens Ferdinand David gave proof of remarkable energy and

earnestness as well as a self-dependence beyond his years. After his return to Hamburg the fifteen-year-old fiddler made a concert tour with his sister, Louise, the pianist, in the course of which they visited Copenhagen, Berlin, Dresden and Leipzig. Little did the boy think when he made his first appearance—on December 28, 1825—at the Gewandhaus, Leipzig, that he would play such an important part in the history of that famous centre of musical life. At the concert in question his sister played Moscheles's G minor Pianoforte concerto, and the boy-violinist's contributions to the programme were Spohr's 'Gesangsscene' concerto and the same composer's 'Potpourri on Irish airs.' Although the parents of Felix Mendelssohn and Ferdinand David had known each other in Hamburg, it was not till Ferdinand performed in Berlin (in 1825) that the two boys became acquainted with each other—an acquaintance which ripened into a life-long friendship. This Berlin meeting evidently predisposed the young violinist to settle in the Prussian capital. In reply to a communication from David, Mendelssohn, then seventeen yet with all the confidence of a man of affairs and experience, writes a long letter—Berlin, August 1826—in which he favours a settlement in Berlin. He concludes this letter with the conviction that 'it is of the utmost importance to your future career that you should soon come to Berlin, which is certainly one of the first musical places of importance. Would to God that I might soon have the pleasure of seeing you settled here, for I am convinced that nothing could be better for you than life and work in Berlin.' Mendelssohn's advice was acted upon; but with wise precaution David had secured a post as member of the band at the Königsstadt Theater, Berlin, in which he played for two years, 1827-28. Among his fellow bandsmen at that time were the brothers Rietz (or Ritz)—Eduard the violinist, and Julius the violoncellist.

In the spring of 1829 he accepted a private engagement as leader of a string quartet at Dorpat, in Livonia, at the house of a noble and influential amateur whose daughter he subsequently married. His duties were no less light than pleasant, and the holidays enabled him to make successful concert tours in Russia—St. Petersburg, Moscow, Riga, and other cities. The period of the delightful existence at Dorpat came to an end in 1835. In that year Mendelssohn was appointed conductor of the Gewandhaus Concerts, Leipzig. To whom should he look for a leader of the famous orchestra but to David? The two friends again met as colleagues in a most congenial occupation, David not only proving himself 'a first-rate coadjutor' to Mendelssohn, but one who took much of the mechanical work of the orchestra off the conductor's shoulders. David held the important post of Concertmeister at the Gewandhaus for thirty-seven years.

In the year 1839 Ferdinand David made his first appearance in England. This took place at the Philharmonic Society's concert of March 18, 1839, when he played his own Violin concerto.

The *Musical World*, in a notice of the concert, said:

Herr David, whose visit to this country we some time ago anticipated, deserves honourable mention. He is a young man, apparently about twenty-eight years of age, a brother of Madame Dulcken's, and a pupil of Spohr's. His tone is most pure, his cantabile expressive, his intonation perfect, and his bowing such as all English players should endeavour to imitate. His composition—well adapted to exhibit the powers of the violin—fully justifies us in pronouncing it the work of a scholar and a musician of genius. The audience exhibited more than its wonted intelligence in its applause, and we trust that Herr David has no reason to complain of our not being a musical nation, or not disposed to award praise to great and highly cultivated talent.

His appearance at the Philharmonic proved so successful that he was engaged for the concert on April 22, when he introduced his own 'Variations and Russian air,' and led Spohr's Octet. He also played a solo at the Oxford Musical Festival, and took part in many concerts given in London, Manchester and Birmingham.

The success which attended David's visit to England naturally gratified Mendelssohn, but not without some alarm lest his right-hand man should be induced to settle in London. The following letters from Mendelssohn at Leipzig to David, staying at 4, Cumberland Street, Bryanston Square, speak for themselves:

MENDELSSOHN TO DAVID.

Leipzig, April 23, 1839.\*

I must thank you in a few lines for the great pleasure you have given me by your dear letter. Very rarely a success of my own has been so welcome to me as yours at your first appearance in London. I awaited it with much anxiety, although I might and ought to have known that it would come as it has come. You can hardly believe how much the confirmation and many expressions of hearty recognition I have received have delighted me. From all sides I hear the same good things, and am right glad that for once a man meets with success who deserves it, and who does not hunt after it nor court people's favour to gain it.

Hochheim, near Coblenz, July 24, 1839.

Since your great success in England, I hear from all sides that you would leave us—I do not mean *only us at Leipzig*, but us in Germany—and I finished by believing it myself, especially when I heard of the death of Mori. There is not a day I did not turn the question over in my mind and look at it from all sides, and the outcome was always—like you tell me yourself in your letter—in favour of Germany, provided they see their way to offer you a good, honourable position.

You cannot think how often this summer I have been reminded of you and your ways in things musical. The manner in which they do the things in these parts is so very inferior to the ordinary standard of our Leipzig musicians; and these again are nothing unless you are there to keep them together and show them the right way.

That Mendelssohn's fears were groundless we shall presently see. Meanwhile an interesting criticism of the Philharmonic orchestra of that time may here find a place. David thus writes to Mendelssohn from London on April 13, 1839:

I have now had several opportunities of hearing the Philharmonic orchestra. If, instead of half-a-dozen conductors, they had a fellow like you at their head,

\* This letter is one of seventy-two written by Mendelssohn to his friend Ferdinand David, all of which are now in the possession of Mr. Paul David.

one whom they must respect, and were well drilled for a couple of years, no orchestra in the world could surpass them. As it is, the effect is like that of a magnificent organ under the hands of a performer without taste or spirit. The quality of tone is fine; but there is no light and shade, and in difficult passages the execution is slovenly—the *sforzandos* are like elephant-steps, and the players know no true *fortissimo* or *pianissimo*. The double-basses sound beautifully; but owing to the absence of a fourth string a great deal of the music is spoiled. As they are without the low G, the beginning of the *Scherzo* in the C minor Symphony is played an octave higher, thus ruining the effect. After all they have extraordinary material, and we at Leipzig might be quite satisfied with one half of what they have.

The same letter contains a pleasant reference to Sterndale Bennett:

I see a good deal of Bennett. Travelling with him I got to know the full charm of his personality. He is a man from whom I should wish never to be parted, and I cannot understand that all the women don't want to marry him! His compositions do not seem to be much known here. They still see the Academy Student in him. God knows whether the modesty of his nature will permit him to make his way; there are few Englishmen who would not think you mad, if you told them that he is a better musician than Mori, Lindley, and all their other demi-gods!

Two years later David again visited London, when he played at various concerts. In regard to a performance of the Choral Symphony by the Philharmonic Society, he wrote to Mendelssohn as follows:

Yesterday I heard the Choral Symphony conducted by M——, and will you believe it, he made old Dragonetti play the great Recitative passage in the *Finale* as a *solo* on his double-bass; that the organ was introduced at 'Stürzet nieder, Millionen,' and that the vocal parts were altered and rearranged in various parts! If M—— does that sort of thing, what can one expect of other people?

I have heard 'Don Giovanni' at Covent Garden. Will you believe that in the first *Finale* they reinforced the orchestra by Turkish music (side-drum, cymbals, &c.)! and that in the place of the Minuet, a Ballet of one and a quarter hour's duration, with music by Auber and Strauss, was introduced!

For the purposes of this biographical sketch Mr. Paul David has lent us the programme of a concert given by his aunt, Madame Dulcken, on May 31, 1841, at the great Concert Room, Her Majesty's Theatre. At this monster music-making, in which Ferdinand David, the concert-giver's brother, took part, Madame Dulcken and Liszt performed for the first time Liszt's 'Hexameron' for two pianofortes. The gem of the concert appears to have been the first item of Part II. which reads thus in the programme:

PREGHIERA, 'Dal tuo stellato soglio' ('Il Mosè in Egitto')—Rossini. Mesdames G. Grisi, Persiani, Viardot Garcia, Dorus Gras, and Schroeder Devrient; Mlles. Loewe and Meerti.

Sig. Rubini, Mario, Tamburini, Lablache, F. Lablache, and Mr. J. Parry.

Pianoforte—Madame Dulcken, Messrs. Liszt and Benedict.

Harp—Mr. Godefroid.

Violin—Mr. David.

French Horn—Signor Puzzi.

Here is a veritable galaxy of talent—vocal and instrumental. In handing us this programme Mr. Paul David says: 'My father told me that

the Preghiera from Rossini's "Moses" was sung in *unison by all the vocalists*; and that there were no special parts arranged for the instrumentalists—they just put in *anything they liked*!

Mendelssohn's Violin concerto owes its origin to the subject of this biographical sketch. On July 30, 1838, Mendelssohn wrote to David: 'I should like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace.' Later on he refers to it as 'swimming about my head in a shapeless condition,' though 'a genial day or two would bring it into shape.' That David pressed his friend in the matter the following extract from one of the composer's letters—Hochheim, July 24, 1839—will show:

Now that is very nice of you to press me for a Violin concerto! I have the greatest desire to write one for you, and if I have a few favourable days here I shall bring you something of the sort. But it is not an easy task. You want it to be brilliant, and how is such an one as I to manage that? The whole first solo is to consist of the high E!

The concerto was swimming about Mendelssohn's head for six years before it landed on the shore of completeness. In the meantime he constantly consulted David on technical points of interpretation, as the following interesting letter will show:

Frankfurt a. M.

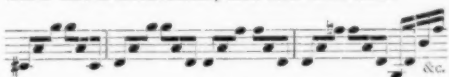
19 February, 1845.

Dear David,

Very many thanks for all the trouble you are taking with my Violin concerto, and forgive me for all the time and patience it must have cost you.

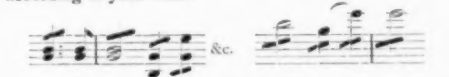
The bar before the *cadenza* I wish not to be repeated; I put there '*Cadenza ad libitum*,' by which I mean that the arpeggios can be made as long or as short as you like. If the *ad libit.* is not there, I will add it in correcting the proofs.

The four-part arpeggios are what I like best, with the same bowing from the beginning *ff* to the end *ff*. But if that is inconvenient, then alter them thus:



in that case, from the semiquavers onwards, by all means use a staccato bow.

Please alter the end of the first movement entirely according to your wish:



only, if not more difficult, I should naturally like it thus:



At the end [of the last movement] I would much rather take the octaves *quite* away. Please correct it thus:



Once more excuse all this trouble with which I bother you so; also excuse these hurried lines written in the greatest haste. Love to your wife.

Always thine,

FELIX MENDELSSOHN BARTHOLODY.

The autograph score, an oblong folio volume of sixty-six pages, with twelve staves to the page, and dated 'd. 16 September, 1844,' was for many years in the possession of the David family: it now belongs to Herr Ernst von Mendelssohn Bartholdy, of Berlin. The concerto was first performed, David being the soloist, at the Gewandhaus concert of March 13, 1845. Mendelssohn was absent owing to the rest cure he was following at Frankfurt: his place at the conductor's desk was taken by Niels W. Gade.

When the Leipzig Conservatorium was founded by Mendelssohn in 1843, what more natural than that David should be appointed principal professor of the violin? A splendid teacher and a thorough artist, he left the impress of his great gifts on the many pupils who passed through his class during the thirty years of his professorship. Two of his private pupils have achieved world-wide fame—Joseph Joachim and August Wilhelmj. His influence on the musical life of Leipzig was very great. As a solo performer he stood in the first rank: as first violinist in the Gewandhaus orchestra he proved himself a model Concertmeister; as leader of a string quartet he was almost unrivalled; and his aptitude for teaching amounted to genius. The influence of such a man soon became far reaching, especially as he was a pioneer. For instance, he was the first to play Bach's Chaconne in public (Gewandhaus, January 21, 1841). All honour to him for that. Outside Vienna he was the first to bring to public notice the later string quartets (including the Fugue) of Beethoven. He had a Grove-like affection for Schubert. By degrees he introduced at his concerts the best of Schubert's chamber music, to the delight of Leipzig music-lovers, who received those genius-inspired strains with enthusiasm.

As a friend of Schumann he was no less a propagandist of his chamber and orchestral music. The following extract from a letter written by David to Mendelssohn will be read with interest, if not amusement. It is dated 'Leipzig, August 4, 1841':

Yesterday Schumann came to me and treated me to an hour's silence, from which I finally gathered that he wished to bring his symphony once more before the public. He then gave me to understand—pantomimically—that he was willing to pay for a special rehearsal. After that he smoked two cigars, twice passed his hand over his mouth at the moment a remark wished to escape, took his hat, forgot his gloves, nodded to me, went first to the wrong door—then to the right—and he was gone!

The eclecticism of his taste and the wide outlook of his artistic horizon are shown in regard to the music of Brahms. It was at the David Quartet Concert given in the small hall of the (old) Gewandhaus of December 17, 1853—that Brahms, then a young man aged twenty, introduced his Sonata in C (Op. 1) and Scherzo in E flat minor (Op. 4), both for pianoforte.\* As a matter of fact, at that time David was almost alone among the

Gewandhaus authorities in recognizing the genius of Brahms.

Reference has already been made to David's great gifts as a teacher who, as founder of the Leipzig School, exercised great influence on violin-playing in Germany. In Grove's 'Dictionary of Music and Musicians' (vol. iv., p. 296b) Ferdinand David's son and pupil, Mr. Paul David, of Uppingham (see p. 449 of the present issue of THE MUSICAL TIMES) thus refers to his father's method:

It can hardly be said that he perpetuated in his pupils Spohr's [his master's] method and style. . . . As a teacher his chief aim was to give to his pupils a thorough command of the technique of the violin, and to arouse and develop their musical intelligence. There as elsewhere the classical works of violin literature naturally formed the main stock of teaching material. At the same time David laid great stress on the study of the modern French masters, maintaining that, irrespective of musical value, their works, being as a rule written with the aim of bringing out the capabilities of the violin, contain a large amount of useful material for technical training. The correctness of this theory is strikingly proved by Joachim, who as Boehm's pupil at Vienna, was made thoroughly familiar with the technique of the modern French school, while he studied most of his classical repertoire at Leipzig under David's guidance, and in what we may term Mendelssohn's musical atmosphere. Joachim's unlimited command over technical difficulties in music of any style, which enables him to do equal justice to Paganini and Bach, is undoubtedly largely owing to the fact that his early training was free from one-sidedness, and that he gained through the study of brilliant modern music the highest finish as well as the completest mastery.

As a creative musician there can be placed to Ferdinand David's credit five concertos, a number of variations, and other pieces for the violin. Two symphonies; an opera ('Hans Wacht'); a sextet and a quartet for strings; some songs; and concert pieces for wind instruments, including trombone solos for the great trombonist Queisser, of the Gewandhaus orchestra. But in regard to the creative side of his active and artistic life David's name will descend to posterity as the author of the famous 'Violin School' and the editor of the 'Hohe Schule des Violinspiels,' a collection of standard works written for the instrument by the old composers, a collection that marks an epoch in the development of modern violin playing.

In private life David took great delight in intellectual pursuits. A well-read man, his brain was richly stored with knowledge beyond that required in his 'daily round and common task.' Witty and humorous to a degree, he was a pleasant companion and excellent conversationalist, and a man greatly respected and beloved.

By way of conclusion two references may be made to a distinguished English pupil at the Leipzig Conservatorium during David's professorship. Writing to his father on June 4, 1859, Arthur Sullivan, then a youth of seventeen, says:

My first introduction to Liszt was last Tuesday, when Mr. David gave a grand musical matinée to which he invited me, Liszt, von Bülow (Prussian Court pianist) . . . and many other German celebrities, musical and non-musical, were there. In the evening, when nearly everyone had gone, Liszt, David, Bronsart and I had a quiet game of whist together, and I walked home with Liszt in the evening.

\* An interesting account of this event will be found in Miss Florence May's 'Life of Johannes Brahms.' London: Edward Arnold, 1905; vol. i., p. 140.



On August 12, 1868, Sir George Grove and Sir August Manns met David (then in London) at Sullivan's dinner table. In the course of conversation the distinguished violinist remarked, as illustrating the advance of violin technique within his recollection: 'Not many years ago there were some pieces, such as Lipinski's Military Concerto and Ernst's Hungarian Fantasia, which only two or three men in Europe could play. Now all my pupils play them!' This was spoken nearly forty years ago. What would the great teacher say now?

Ferdinand David died very suddenly on July 18, 1873, while on a mountain excursion with his children near Klosters, in the Grisons. He was buried at Leipzig, where a street has been named after him.

### MUSICAL PRODIGES.

(Concluded from page 313.)

The first little girl player mentioned was Miss Cassandra Frederick, a pupil of Paradies, who was then living in London. She made her debut at the age of five and a half in April, 1748, at the New Theatre in the Haymarket, and her concert was largely advertised for many days beforehand. Her friends, and the musical profession, evidently thought very highly of her, for the highest prices then to be obtained were charged for places, and two famous lady singers performed for her benefit on this and other occasions. One advertisement runs as follows:

On Monday the 10th of April at the New Theatre in the Haymarket for the Benefit of Miss Cassandra Frederick, A Child of Five years and a Half old, and a Scholar of Mr. Paradies will be performed a Concert of Vocal and Instrumental

#### MUSICK.

This Child will perform on the Harpsichord several lessons of Scarlatti and other Great Masters and also a Concerto of Mr. Handel's. Signora Frasi and Signora Galli will sing the Vocal, and the Instrumental Part will be performed by the Best Masters.

Pit and Boxes put together at Half a Guinea. Pit 5s.

The names of Galli and Frasi alone would have been quite enough to draw a crowded audience, for these two ladies were enormous favourites with the public then and for many years afterwards. Cassandra played in public on several occasions during the next few years, always much advertised and charging high prices for admission to her concerts. When she was about twelve years old she began to study singing, which she made her profession until she married.

One of her contemporaries, a little boy named Benjamin Hallet, was a very remarkable child. Before he was five years old it is said that he played the German flute at Drury Lane Theatre for fifty consecutive nights, and that at the age of six he could play the violoncello in such a manner as to bear a part in any concerto. Though he is known to have made his first appearance in 1748, we do not hear very much about him till 1752, when we find him in the company of a remarkable

set of entertainers who were greatly in vogue just then. Early in February he gave a benefit concert thus advertised:

For the Benefit of Benjamin Hallet A Child of Nine Years of Age.

At the New Theatre in the Haymarket on Thursday next the 6th of February will be performed a Concert of Vocal and Instrumental Musick. Boxes 5s. Pit 3s.

To which will be given gratis

An Old Woman's Oratory &c.

To begin at Seven o'clock.

Note: This Child three years ago performed upon the Flute at Drury Lane Theatre for 50 nights with extraordinary Skill and Applause.

In addition to this concert for himself, Benjamin had a regular engagement for certain nights in the week, when he assisted at an amazing entertainment, of which the following is the detailed programme:

By command of Noble Personages.

At the Castle Tavern in Paternoster Row this day being the 4th instant will be exhibited a Grand Concert of Musick by Gentlemen Masked after the Manner of the Grecian and Roman Comedy.

The Price of Admittance 2s. 6d.

At the same time will be opened and given gratis, An Old Woman's Oratory.

To be conducted by Mrs. Mary Midnight and her Family.

To be divided into Three Acts.

Act the First will contain:

1. A Grand Piece with Drums and Trumpets.
2. Solo on the Violoncello by Cupid.
3. Inaugural Speech by Mrs. Midnight.
4. Concerto for Two Clarinettes.
5. Mr. Handel's Water Piece with a Preamble on the Kettle Drums.

Act the Second:

1. A Full Piece.
2. A Piece by Signor Bombasto.
3. The Speech of Mrs. Midnight in Defence of her existence.
4. A Solo on the Cymbalo.
5. Overture in Otho.
6. An Oration on the Salt box by a Rationalist.

Act the Third:

1. An Italian song by Signor Bombazeno.
2. A new Dissertation by Mrs. Midnight.
3. A French Horn Concerto.
4. Declamatory Piece on the Jew's Harp by a Casuist.
5. March in Judas Maccabæus with the side Drums.

With an occasional Prologue and an Epilogue to be spoken by Master Hallet in the Character of Cupid.

The Doors to be opened at Six o'clock. The Concert to begin at Seven.

The Room will be made very Warm and Illuminated with Wax Lights.

Note: The Ladies are desired to come early that they may be accommodated with the Best Seats and not be crowded as on the last four nights.

This unique company of entertainers were the rage in London for some time, and they were frequently engaged to perform at the benefit concerts of other artists, who could then make sure of the patronage of many 'Ladies of Distinction,' for whom Cupid and his violoncello had great attractions. They performed for Mr. James Lowe on the occasion of his benefit at the New Theatre in the Haymarket,

and this concert took place at 12 noon, an hour that, common enough at Ranelagh, Richmond, or Greenwich, was not then usual for concerts given in London. Signor Antonio Ambrosia also engaged them for his benefit at the New Theatre, and besides Cupid and the other attractions we are promised 'A song in the character of a Lion by Signor Antonio &c.,' while an additional feature at another concert is 'A Solo of Humour on the French Horn by Mrs. Midnight's Daughter.' It is to be noted that at this particular set of concerts the room is always 'illuminated with wax lights,' and we may suppose that wax candles were only just coming into general use, having previously been reserved for the rich and noble. The first person who used them for a public entertainment appears to have been Mr. Skeggs, the French horn player, at his concert at the King's Arms Tavern in 1751, for he makes a special point of the fact in his advertisements, and no mention of anything of the kind occurs previously. Little Benjamin Hallet was very largely advertised for all these concerts and some others, and he appears to have borne the principal part in all the violoncello music. He attracted a great deal of notice from 'Persons of Quality,' for his concerts were always 'at the command of Noble Personages,' or 'at the Particular Desire of Persons of Quality.' It was no uncommon thing, in the earlier part of the century, for persons of quality to 'desire' concerts, and this points to the fact already referred to, that music then was the pastime of the upper classes only, and without their patronage the concert-giver had a very poor chance of an audience. As time went on, however, the musical public grew larger, the number of concerts increased, and it became no longer so necessary for performers to solicit the favour of some person or persons of distinction. But in certain exceptional cases, and notably where some of the prodigies were concerned, the 'Quality' made a point of desiring that their patronage of the performer should be advertised, in order that the rest of the world might understand he was under their special protection. Benjamin Hallet certainly enjoyed this distinction. His portrait was painted by Thomas Jenkins who, though only moderately successful as a painter, associated with many celebrated people, and had an interesting career. He left England about 1761 and settled in Rome, where he gave up painting as a profession and took to banking. He rose to be the chief English banker in Rome, and as he became very rich and still retained his interest in artistic matters, he took an active part in the excavations carried on in Rome at that time, and was the means of adding many treasures to the famous Townley Collection. His portrait of Hallet was engraved by Ardell, and the reproduction given here is from the copy in the possession of Mr. Arthur Hill. That the child cannot have been more than about five years old when his portrait was painted is evident from his costume, consisting of the long skirt and tight bodice worn by both little boys and little girls of very tender age.

Some of the prodigies at this time before the public were the children of professional musicians, one or two of whom had in bygone years enjoyed distinction of a similar kind. There is no doubt that these worthy people carefully fostered any budding talent that showed itself in their progeny. In 1750 three little boys, whose fathers were all distinguished musicians, made their débuts almost simultaneously. The first of these was Michael Arne, a child so versatile that it was difficult at first for his relations to decide which branch of musical or histrionic art he would finally make his own. That his gifts should have been many is not surprising when we remember the attainments of the remarkable family into which he was born. His father was the famous Dr. Arne; his aunt the fascinating Mrs. Cibber, one of the greatest singers and actresses England has ever produced; and he had an uncle who in his own young days made something of a name for himself as an actor.

Little Michael's early training was of a very varied nature, for each member of his family desired him to follow a different calling. His gifted aunt wished him to become an actor, and used her best endeavours to draw out what dramatic talent he may have had. As he had a good voice his father determined he should be a singer, and spared no pains in his training. In addition he showed at a very early age great aptitude for the organ and harpsichord, and considerable skill in composition. His acting did not fulfil his aunt's expectations, and it was first as a singer and secondly as a composer that he attracted public attention. As might have been expected he appeared in both capacities under the wing of some of the best artists of the day. Signora Galli brought him out at her benefit on April 2 at the Little Theatre in the Haymarket, when the chief item in the programme was 'A Serenata, composed by Mr. Hasse. The Vocal parts by Signor Manfredini, Master Arne and Signora Galli. The music will be performed by the Best Masters.' Hasse's compositions were very popular in London at that time both with musicians and the general public. His operas of 'Artaserse' and 'Demofonte' always drew good houses, and his smaller compositions such as the above-mentioned Serenata and a *Salve Regina* composed on the occasion of his visit to England some years previously, were frequently performed at concerts. His songs too, found great favour with singers on account of their melodious beauty and the skilfully-written bravura passages. Little Michael made a good beginning at this concert; and about a fortnight later he came forward as a composer, on the occasion of Miss Falkner's benefit at Covent Garden Theatre, when the comedy of the 'Double Dealer' was performed with Quin in one of the principal parts.

As was usual in those days and until well into the 19th century, there were 'Entertainments between the Acts.' These performances generally consisted of songs by a favourite singer and a solo or concerto by a well-known instrumentalist, either a member of the regular band, or any prodigy or

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MASTER BENJAMIN HALLET.

*(From a print kindly lent by Mr. Arthur F. Hill.)*

foreign artist who happened for the moment to be the fashion. Sometimes in addition there would be dancing—a ballet, or one of the old and complicated solo dances like the Chaconne, executed by some distinguished performer from one of the French or Italian opera houses. These Entr'acte performances served a double purpose. They kept the audience quiet and occupied during the long waits while the scenery was being changed, and they gave to a large number of people who could not go to concerts an opportunity of hearing the best players and singers then in London. On the occasion of Miss Falkner's benefit, however, the entertainment consisted chiefly of songs, she herself being a singer of good reputation, and among other items she sang 'A new Scots Song, set to music by Master Arne.' This was the famous 'Highland Laddie,' which became immensely popular and at once made a name for the little composer. It was published a few years later in a collection of English songs called 'The Flow'ret,' all of which were written by Michael Arne during his early boyhood.

The other two little boys made their first appearance together on April 3, 1750, at the New Theatre in the Haymarket. One of these, a singer, was named Thumoth, and his father had been a prodigy in his own young days. The other child, who played the harpsichord, was the son of Valentine Snow, the famous trumpeter, who from all we can gather on the subject thought so highly of his boy's attainments that he spared neither trouble nor expense on the first occasion of his appearing in public. The concert is announced as being

For the Benefit of Master Jonathan Snow, a Youth of Nine Years of Age.

The Vocal Parts by Mrs. Arne, Mr. Lowe, Mr. Reinhold and Master Thumoth. The First Violin by Mr. Collett. A Concerto on the Bassoon by Mr. Miller, a solo on the Violoncello by Mr. Gordon, a Concerto on the German Flute by Mr. Lawson, a Concerto on the Trumpet by Mr. Snow.

With several Performances on the Harpsichord by Master Snow. The whole to conclude with a Grand Piece of Musick called An Ode to Cheerfulness Composed by Mr. Arne.

The children could not have had better support, for all the performers were of the first rank and great favourites with the public. Mrs. Arne, who won her reputation under her maiden name of Young, was still in the zenith of her fame. Thomas Lowe was the leading tenor, and Mr. Reinhold, though no longer young, was still the best bass of that day. Both these gentlemen were celebrated as being the first singers of some of Handel's most famous songs, and as Reinhold enjoyed the personal acquaintance of Handel for many years, it is not improbable that the great composer wrote several of his finest bass solos specially for him. Mr. Miller, Mr. Gordon, and Mr. Lawson were all artists of ability and experience, and Mr. Snow's concerto on the trumpet was certain to be one of the chief attractions of the concert. The performance began 'exactly Half an Hour past six o'clock,' and we are informed with some emphasis that: 'A Box Ticket will admit but *One* Person to any Part of the House.'

It was not unusual for a single-box ticket to be available for the admission of one gentleman or *two ladies* either to a box or any other part of the house they might prefer; but as Mr. Snow evidently anticipated a crowded audience on this occasion he decided that each ticket should admit but one individual. It was well he made this fact public in the newspapers. Had he not done so the evening's entertainment might have been marred by one of the disturbances so common in those days at the playhouses and other places of amusement, where the cheaper seats were filled with persons who certainly did not belong to the 'Quality.' These people were very frank in expressing their likes and dislikes, especially the latter, not only of the performers on the stage but also of any members of the audience who displeased them in some way or against whom they had a grudge. They took such practical means of showing their displeasure and became so intolerable, that at last the managers of Drury Lane Theatre, wearied of the complaints made to them against 'Persons in the Upper Gallery who throw down Apples, Potatoes, and other things into the Pit,' issued a public notice assuring ladies and gentlemen that 'the Managers will take all imaginable care to discover and prosecute any Person or Persons who shall disturb or insult them for the future.' They even offered a reward of ten guineas for the discovery of some one who on a certain night 'flung a hard piece of Cheese of near half a Pound in Weight from one of the Upper Galleries and greatly hurt a Young Lady in the Pit.'

We do not however hear of any such unfortunate episode on the occasion of Master Jonathan Snow's concert; that it was successful may be gathered from the fact that both he and his friend Thumoth very quickly obtained many important engagements. Little Thumoth became a great favourite at once. Everyone was anxious to secure his services, and he was engaged as one of the regular performers at Ranelagh. He also followed his father's example and played the German flute, occasionally performing on that instrument in

public. But singing was his real vocation, and in 1751 he was so well practised in his art as to be able to execute the whole of the vocal music on certain occasions, as appears in the following announcement:

At the Devil Tavern Temple Bar. Tomorrow there will be an Uncommon Performance, Vocal and Instrumental. The Vocal Part by Master Thumoth of Ranelagh Gardens. And a Concerto on the German Flute by Master Thumoth. In the last Act will be introduced an Instrument never made use of in any Opera or Oratorio tho' handled with the greatest Perfection.

What this remarkable instrument was we do not know; no account of it is given, nor is any other mention of it to be found. In the course of the 18th century not a few strange instruments were invented from time to time and introduced to the public, only to be the sensation of a month or two at most, and then to disappear into the dark limbo of useless inventions.

During the musical seasons of 1751-52 the prodigies were very busy, and there were few concerts at which at least one of them did not perform. They all had benefit concerts, and on a much more ambitious scale than hitherto. These concerts were largely advertised, and in some cases the programme was printed in full, a custom that was then just creeping in and only became general in the latter half of the century. Young Michael Arne comes to the front very early in 1751. His father, satisfied no doubt with his son's successes in the previous year, determined that he should have a benefit performance of his own, and accordingly a grand Pasticcio was organized to be given at the New Theatre, Haymarket, on February 5. The term Pasticcio means literally a Pie, and the entertainment certainly justified the name, in that it was compounded of many ingredients, if we may apply a culinary expression in a musical sense. It was in reality a collection of airs, duets and other movements from different operas and by various composers strung together as a whole; sometimes, as in the present case, performed at a concert like an oratorio, sometimes at a theatre in the manner of an opera with appropriate action. It was a very favourite form of entertainment during part of the 18th century, for it enabled audiences to hear a large selection of their favourite airs from the operas without the trouble and expense of attending the performances. No doubt Mr. Arne composed this Pasticcio himself, and he engaged four of the most popular singers of the day, including his own wife. Moreover he drew up the programme in such a manner as would display his son's varied talents to the best advantage. The announcement of the entertainment and the programme are so interesting that we quote them in full:

For the Benefit of Master Arne.

At the New Theatre in the Haymarket.

This day February 5th will be performed

A Pasticcio

In Italian and English

The Vocal Parts by Signora Frasi, Signora Galli,

Mr. Lowe, Mrs. Arne and Master Arne.

To be divided into Three Interludes.

After the First Interlude a New Concerto on the Organ composed by Mr. Arne and performed by Master Arne.



The Second Interlude to conclude with a New Pastoral Scene, the words from Shakespeare. Composed by Mr. Arne.

After the Third Interlude will be a Serenata written by Mr. Congreve and set to Music by Mr. Arne, called

The Judgement of Paris.

With the Chorusses Alterations and Improvements.  
Paris Master Arne. Mercury Mr. Lowe. Venus Signora Frasi. Pallas Signora Galli. Juno Mrs. Arne.

The Whole to be disposed after the Manner of an Oratorio.

A List of Mr. Arne's Performance.

Act I.

1. Arne's new Overture, No. 3.
2. An Italian Song by Signora Frasi.
3. A Solo on the Hautboy by Signor Loge lately arrived.
4. Song by Signora Galli beginning *Chi non ode i miei sospiri*.
5. Song by Mrs. Arne composed by Mr. Handel in the opera of Alcina beginning *Di cor mio*.
6. Song by Master Arne composed by Signor Palma beginning *Spesso mi Sento Dir*.
7. A New Concerto on the Organ, composed by Mr. Arne and performed by Master Arne.

Act II.

1. Arne's new Overture No. 6.
2. An Italian Song by Signora Frasi.
3. Song by Signora Galli beginning *Non a ragione ingrata*.
4. Song by Mrs. Arne composed by Mr. Handel in the opera of Alcina beginning *Torna mi a vagghegiar*.
5. Song by Master Arne composed by Signor Hasse beginning *Che furia che mostro*.
6. The Pastoral Scene from Shakespear's *As you like it*, composed by Mr. Arne and performed by Signora Frasi, Signora Galli, Mr. Lowe, Master Arne and Chorus.

Act III.

1. Arne's new Overture No. 5.
2. The Judgement of Paris, written by Mr. Congreve, Composed by Mr. Arne, and performed by Signora Frasi, Signora Galli, Mrs. Arne, Mr. Lowe, Master Arne and Chorus.

It will be noticed that a very large proportion of the music in the Pasticcio was by Mr. Arne, and this in itself was a great attraction. His music was so fresh and spontaneous, so melodious and sparkling, so full of the atmosphere of green fields, woods, and open air generally that it appealed very strongly to English people who then, as now, preferred to take their chief pleasures out of doors.

Young Arne would appear to have pleased his audience at this performance, for in addition to his other engagements he had a second benefit in the summer at Marylebone Gardens. It was to have taken place on July 30, but was put off, 'At the particular Desire of Several persons of Quality,' till August 15. Miss Falkner came to her young friend's assistance on this occasion, and together they performed 'A New Duetto and Dialogue Composed by Mr. Arne.' Miss Falkner sang several well-known songs, Italian and English, as

likewise did Master Arne; and that he had not neglected his study of composition we may see from the mention of a song 'The Highland Lassie' (being the sequel to 'The Highland Laddie') by Master Arne. Marylebone Gardens was a favourite resort, and had many attractions to tempt townspeople from their homes during the summer evenings. It was so short a distance from London that any artist who held a benefit there was sure of a full audience. The entertainments generally consisted of a concert followed by a display of fireworks, some of which, from the descriptions given, seem to have been quite as elaborate as those of the present day. There were refreshments of course—wine, punch, tea, coffee and chocolate, and a delicious kind of 'plumb' cake, which was in great request.

Our two other young friends, Masters Thumoth and Snow, were also prospering exceedingly, and gave a fine concert in April at the New Theatre in the Haymarket. It was advertised for 'the Benefit of Master Jonathan Snow, a Youth of Ten Years of Age,' and, as before, Thumoth took part in it.

The programme presents a contrast to those of Master Arne, which were eminently popular in character, while this, as we shall see, was what would nowadays be called strictly classical:

Part I. A Grand Concerto for Trumpets and French Horns. First Trumpet, by Mr. Snow.

To which will be added the Dead March in Saul.

Air. The Song and Chorus of Happy Pair from Alexander's Feast composed by Mr. Handel.

A Concerto on the Harpsichord by Master Snow.

Air. Father of Heaven, composed by Mr. Handel, sung by Signora Galli.

Concerto by Mr. Miller.

Trio:—The Flocks shall leave the Mountains, composed by Mr. Handel.

A Solo on the Harp by Mr. Gwin.

Part II. A Concerto by Mr. Collet.

Air, sung by Signora Galli.

A Concerto by Mr. Lawson.

See from the Silent Groves, composed by Dr. Pepusch, sung by Master Thumoth accompanied by Master Snow.

A Solo on the Violin by Mr. Collet.

The whole to conclude with the Coronation Anthem of God Save the King.

The spectacle of the two little friends performing together must have delighted the audience exceedingly, especially the ladies, to whose motherly hearts infant prodigies of any kind perennially appeal. The 'Ladies of Quality' frequently took some of the prodigies under their immediate protection and particularly desired their performances, especially when two of them appeared at the same concert, as happened on certain other notable occasions which at present want of space forbids our describing. Perhaps at some future time we may be allowed to return to this interesting subject, and also to illustrate the important part the prodigies played in the varied amusements of fashionable London society in the 18th century.

BERTHA HARRISON.

## Occasional Notes.

Sing, maiden, sing !  
 Mouths were made for singing ;  
 Listen,—songs thou'lt hear  
 Through the wide world ringing ;  
 Songs from all the birds,  
 Songs from winds and showers,  
 Songs from seas and streams,  
 Even from sweet flowers.

Hear'st thou the rain,  
 How it gently falleth ?  
 Hearest thou the bird,  
 Who from forest calleth ?  
 Hearest thou the bee  
 O'er the sunflower ringing ?  
 Tell us, maiden, now—  
 Should'st thou not be singing ?

Hear'st thou the breeze  
 Round the rosebud sighing ?  
 And the small sweet rose  
 Love to love replying ?  
 So should'st thou reply,  
 To the prayer we're bringing :  
 So that bud, thy mouth,  
 Should burst forth in singing !

BARRY CORNWALL.

The article on 'Judas Maccabæus' which appeared in *THE MUSICAL TIMES* of April may be supplemented with the following information concerning the libretto and publication of Handel's famous oratorio. The Report of the Historical Manuscripts Commission of 1897 contains a letter—in the collection of J. Eliot Hodgkin, Esq., F.S.A., of Richmond, Surrey—written by the Rev. Dr. Morell, the librettist of 'Judas Maccabæus' and other oratorios by Handel, to an unknown correspondent. Morell's letter, circa 1764, reads thus :

And now as to Oratorios:—'There was a time' (says Mr. Addison) 'when it was laid down as a maxim, that nothing was capable of being well set to musick, that was not nonsense.' And this I think, though it might be wrote before Oratorio's were in fashion, supplies an Oratorio-writer (if he may be called a writer) with some sort of apology ; especially if it be considered, what alterations he must submit to, if the Composer be of an haughty disposition, and has but an imperfect acquaintance with the English language.

Handel is obviously the composer of 'haughty disposition' here referred to by Dr. Morell, who continues :

As to myself, great a lover as I am of music, I should never have thought of such an undertaking (in which, for the reasons above, little or no credit is to be gained), had not Mr. Handell applied to me, when at Kew in 1746, and added to his request the honour of a recommendation from Prince Frederic. Upon this I thought I could do as well as some who had gone before me, and within 2 or 3 days carried him the first Act of *Judas Maccabæus*, which he approved of. 'Well,' says he, 'and how are you to go on ?' 'Why, we are to suppose an engagement, and that the Israelites have conquered, and so begin with a chorus as

"Fallen is the foe,"

or something like it.' 'No, I will have this,' and began working it, as it is, upon the Harpsicord: 'Well, go on.' 'I will bring you more to-morrow.' 'No, something now,

"So fall thy Foes, O Lord,"

that will do,' and immediately carried on the composition as we have it in that most admirable chorus.

That incomparable Air *Wise men, flattering, may deceive us (sic)*—which was the last he composed, as *Sion now his head shall raise*, was his last chorus—was designed for Belshazzar, but that not being perform'd, he happily flung it into *Judas Maccabæus*.

N.B.—The plan of *Judas Maccabæus* was designed as a compliment to the Duke of Cumberland, upon his returning victorious from Scotland. I had introduced several incidents more apropos, but it was thought they would make it too long, and were therefore omitted. The Duke, however, made me a handsome present by the hands of Mr. Poyntz. The success of this Oratorio was very great, and I have often wished, that at first I had ask'd in jest, for the benefit of the 30th night instead of a 3d. I am sure he [Handel] would have given it to me: on which the [re] was above £400 in the House. He left me a legacy, however, of £200.

The date of the first publication of 'Judas Maccabæus' has not, so far as we know, been recorded. This link in the historical chain of the oratorio we can now supply. The work did not appear until nine years after Handel's death. The advertisement columns of *The Public Advertiser* of February 20, 1768, forecasts its issue in these terms :

## MUSICK.

Proposals for Printing by Subscription, (in the same Character as the Messiah) the Complete Score of the Oratorio called Judas Maccabæus, composed by Mr. Handel: The Price to Subscribers is One Guinea and a Half: One Guinea to be paid at the Time of Subscribing, and Half a Guinea more on the Delivery of the Book, which will be at Michaelmas next.

N.B. After the Subscription is closed, none will be sold under Two Guineas.

Subscriptions are taken in by Mess. Randall & Abell's, Successors to the late Mr. Walsh, in Catherine-street, in the Strand.

A similar advertisement appeared in *The Public Advertiser* of October 1, 1768, which contained a N.B. to the following effect :

Those Ladies and Gentlemen who intend to encourage this Work, are desired to send in their Names by the 15th Inst., as the Subscription will be then closed, after which none will be sold under Two Guineas.

The announcement—which stated that William Randall was 'Successor to the late Mr. Walsh'—thus referred to the delay in the publication of the work :

As an unforeseen Accident has happened which has retarded the Publication of it this Michaelmas, as first intended.

The advertisement notifying the actual publication of the oratorio must be given in full: it is from *The Public Advertiser* of January 10, 1769 :

## MUSIC.

Now ready to deliver to the Subscribers.

The Complete Score of the Oratorio of JUDAS MACCABÆUS.

Printed for William Randall, Successor to the late Mr. Walsh, in Catherine-street, in the Strand.

N.B. Those Ladies and Gentlemen who have been so kind as to encourage this Work, are desired to send back their Receipts, with the second Subscription, when their Books will be delivered as above.

Where may be had,

The Complete Scores of Messiah, Samson, Alexander's Feast, and Acis and Galatea. Likewise all Mr. Handel's Works, With the greatest Variety of Music, of all Kinds, and of every Body's Printing.

'Kate knocking at the door' is the title given to the opening theme, and that fateful, awesome spell is sustained throughout.

The above information is furnished by a newspaper published at a University town (in England), and forms part of the notice of a concert at which Beethoven's fifth Symphony was played. Poor Kate!

From THE MUSICAL TIMES of fifty years ago :

MADAME CLARA SCHUMANN gave a pianoforte recital on the 17th June. This was the programme :—Variations in E $\flat$  on a theme from the Eroica Symphony, by Beethoven ; Two divertimentos (Op. 17), and Suite de Pièces (No. 1, Op. 24), by Sterndale Bennett ; Variations on 'Aus dem bunten Blättern' of Robert Schumann, by Clara Schumann ; Sarabande and Gavotte (in the style of Bach), by Johannes Brakens ; Clavierstück in A major, by Scarlatti ; Carneval (scenes mignonnes, Op. 9), by R. Schumann. At the end of each piece, the audience gave unequivocal marks of satisfaction. Madame Schumann's own piece is very pretty, and very difficult ; it is on a most melodious theme, and was beautifully played. At the end of the concert, Madame Schumann responded to the universal re-demand, by again playing Scarlatti's Clavierstück ; which was well fitted to conclude such a concert, being a wonderful piece of interpretation and execution.—*The Musical Times*, July, 1856.

'Who is Johannes Brakens?' the reader may be inclined to ask. The only answer is that Brakens is a misprint—which will happen even in the best-regulated journals—for Brahms! We have every reason to believe that this was the first public performance of Brahms's music in England. The *Musical World*, in a notice of the recital (which took place at the Hanover Square Rooms), said: 'The Sarabande of the "new man," Johannes Brahms, is extremely difficult, extremely uncouth, and not at all "in the style of Bach."' Thus spake J. W. D., including the italics.

The tribute paid to English art by the Société des Grandes Auditions Musicales de France by giving the first performance of Elgar's 'Dream of Gerontius' in France, has been confirmed by the notices of that performance in the Paris newspapers, from which some extracts are subjoined. It will be remembered that the work was given at the Palais du Trocadéro, Paris, on May 25, by the above-named Society—of which La Comtesse Greffulhe is the Présidente—and that the performance was under the able direction of M. Camille Chevillard :

The choral part is of great importance. It is treated with certainty and ample sonority, and the final chorus crowns the work with a brilliant and majestic ensemble. . . . But what one hardly knows how to praise sufficiently is the singularly elevated poetical feeling which distinguishes the work, the calmness and serenity which is indicated throughout. After 'Parsifal' and the 'Beatiudes' there is no other work in which the religious sentiment has been expressed in terms more touching. Perhaps the simplicity of the means employed by Sir Edward Elgar to arrive at this end, and the sincerity of his work, are precisely the most indispensable qualities to express this sort of sentiment.—*Le Figaro*.

This very remarkable work obtained a most distinct success. Its inspiration is always elevated without ceasing to be, so to speak, 'human.' Its style is pure without being pretentious. The choral part is treated with real power, and the chorus of demons notably is charged with remarkable fury and highly coloured.—*Le Soir*.

The musical feeling of the whole work is very sympathetic. The prelude is poignant and sorrowful, the chorus of demons is demoniacal, and that of the angels, angelic. The intercession of the Angel of the Agony has power and grandeur, and the sonority of the work is enriched by the remarkably skilful use of the organ.—*Echo de Paris*.

Sir Edward Elgar's setting of this purely mystical poem is perhaps the only truly religious work which we have been permitted to hear since the 'Beatiudes.' . . . One cannot fail to recognize and praise the sincerity and nobility of its inspiration. The music expresses scrupulously and with a feeling of respect the piety of the poem on which it comments and which it embellishes.—*Le Courrier Musical*.

A Yorkshire choir of 300 voices—supplied in equal numbers from the Leeds Choral Union and the Sheffield Musical Union—will shortly give three oratorio performances in Germany. At Cologne and Frankfort 'The Dream of Gerontius' is to be given on September 24 and 27 respectively. Between those dates (on September 25) the Yorkshire chorists will show the good Düsseldorfers how 'The Messiah' is sung in England, the selection of Handel's immortal work having been made by a leading musician in Düsseldorf. Dr. Henry Coward will conduct all three performances. The financial success of the enterprise is assured and its business organization is not a little due to Mr. Henry C. Embleton, of Leeds. We understand that the Burgomasters and other civic authorities of the cities to be visited are taking a great and practical interest in this latest instance of a desire to promote friendly feeling between the nations through the divine art of music.

Who is Richard Nordraak? Very few musical dictionaries mention his name. And yet, if we are to believe Mr. Björnsterne Björnson, Nordraak was a Norwegian musician of genius who might have achieved great things if an early death had not removed him. He gave Norway her National Anthem, which fact suffices to make his name dear to his native land, and his grave a sacred spot to Norwegians. He lies buried far away from Norway's fjords, in the Jerusalem Churchyard at Berlin, and in the last week in May a monument erected to his memory by his countrymen was unveiled. Björnson, who wrote the words of the Norwegian National Anthem, spoke the memorial oration, in which, after pronouncing the customary panegyric to the gifted composer, he made a very interesting statement of an autobiographical nature. He said: 'Nordraak's death completely altered my plan of life. My mind was filled with the old Icelandic battle-songs and pictures from the ancient Northern Mythology. It was my intention out of this material to create, in conjunction with the deceased, great dramas, for which he was to supply the music. His early death frustrated those plans. Afterwards Richard Wagner used the same sources for his works. But though I am not learned in musical matters, I must say that in my opinion Wagner has failed to hit upon the right thing in his presentation of Germanic Mythology. He has imparted a sensual sentimentality to it which is alien to its nature. However, that which does not come at its proper time can never come.' The famous Norwegian poet may be correct in his criticism of Wagner's masterpiece, but if the 'right thing' had been hit upon, would not the world have lost some of its most marvellous music? It should be remembered that Grieg dedicated his Funeral March in A minor to the memory of Richard Nordraak.

The following is from a newspaper issued in a western city bristling with activities. In reproducing the extract we have ventured to print one word in italics :

Many memories gather around Canterbury Theatre, some of which are alluded to—especially those connected with its library and organ matters—in an article which opens the current number of 'The Musical Times.' Those many memories!

Notices of the Handel Festival performances, the British-Canadian Festival concert, and the concerts of the Vienna Philharmonic Society, announced to be held during the last week of June, must be deferred till our August issue.

## HANDEL'S INFLUENCE ON BACH.

In the natural course of things a successful, popular artist is likely to influence those of his contemporaries whose merits have not yet been recognized, or whose powers require more time to mature. To take a single instance, Marlowe, though but by a couple of months the senior, is generally allowed to have pointed out the path to Shakespeare. Remembering then that Handel, born a few weeks before Bach, became famous at an early age, and that Bach was a diligent student and collector of music, we may wonder whether fortune brought many of Handel's early works under the notice of his contemporary.

It is stated that a copy of Handel's 1716 'Passion' exists, partly in the handwriting of Bach, and partly in that of his second wife, and that he wrote out the parts of a concerto and a cantata, which have been pronounced to be Handel's—(Spitta, Eng. trans. ii. 11). In two places—once in a cantata, 'Herr, gehe nicht ins Gericht,' and once in the Prelude 22 of the 'Forty-eight' (Bk. I.) bars 20-22—Spitta thinks that Bach had passages of these works in his mind (ii. 426). There is reason, however, for believing that other compositions of Handel's also came into Bach's hands.

Living at Hamburg, Handel produced a 'Passion' Music, apparently in 1704, and 'Almira,' the first of several operas, at the beginning of 1705. Towards the end of 1705 Bach obtained a month's leave of absence from Arnstadt to visit Lübeck, from thirty to forty miles N.E. of Hamburg. He stayed away, however, for four months; so that whether he remained all the time at Lübeck, or spent part of the time at Hamburg, a town to which he had paid several previous visits, he must at least have heard a good deal about Handel, for 'Almira' had achieved a striking success. In 1720 Bach visited Hamburg again. Are there any indications that he had made use of his opportunities?

Handel's early 'Passion'—the authenticity being here taken as admitted—is a setting of the text of St. John, chapter 19, with a few inserted airs and duets, and a final chorus, the words being the production of Postel, of Hamburg. Bach's 'St. John' Passion (first version probably about 1724) is a similar setting of St. John, chapters 18 and 19, with airs, &c., having words partly based on the Passion poem by Brockes, and partly, as is supposed, the work of Bach himself, or of some amateur verse-maker. However, three of these reflective pieces, 'Windet euch nicht' (omitted later), the chorale 'Thy bonds, O Son of God,'<sup>1</sup> and the air, 'It is finished,' are found to resemble in idea the airs of Handel, inserted at precisely the same places. The six-line chorale ('Thy bonds, O Son of God, most high') is, in fact, with the exception of one word, identical with Handel's text. Unless these lines are traditional, it becomes certain that Bach knew Postel's libretto, and highly likely that he knew Handel's music also.

Little room for doubt, however, is left when we examine the corresponding choruses. The first, 'We salute Thee,' are both in B flat major. Bach's has a stately, flowing theme, but at bar 7 changes to a more rhythmical phrase:



Handel happens to introduce practically the same phrase—a slight modification of a previous instrumental phrase—over the same bass at his bar 7, in

the corresponding treble voice. The difference in accent is more apparent than real—see Chrysander's introduction.

The next choruses, 'Crucify,' are both in G minor, and both start off with a chord of the 6th. Here are the main features of the opening in each:



Bach also answers at once (in the tenor) beginning on D, the movement not being a fugue. Handel's chorus is very short; Bach's is extended.

The third parallel choruses, 'We have a law,' have nothing in common. Bach would probably notice that the principal feature of Handel's (C minor) is the progression of the bass at the part describing Christ's alleged offence—a descent, first partial from B flat, then a complete octave down the minor scale in C, followed by an upward ascent, including semitones between dominant and tonic. Now in his (Bach's) own chorus 'If this man were not an evil-doer,' slightly preceding those we are considering, the bass starts off in D minor with a somewhat similar semitonic ascent, followed by a partial descent, and then at once repeats the passage in C minor, with here a practically complete minor scale descent. There are of course great differences, and the idea is not recondite; but it would at least direct Bach's attention rather to a later chorus of Handel's—'We have no king but Caesar.' In 'We have a law' Bach's fugue is in F; Handel's is in G minor (with the old signature of one flat). Bach's entries run from bass to treble; Handel's from treble to bass. Here are parts of the bass entries:



Curiously enough both are irregular, though Bach's bass is the first statement of the subject. Handel finishes the chorus with a phrase:



<sup>1</sup> The title references are to Bach's 'St. John' Passion, Novello's octavo edition.



Not only does Bach end with this (in the major), varying the conclusion slightly, but he uses it all through the chorus as a counterpoint, varying the ending, but keeping the length, and finishing with three crotchets; it is unexpectedly jubilant, and the words have to be partially repeated to attain the length.

At the fourth chorus-parallelism ('If thou let this man go') Bach prefers to repeat the preceding chorus a semitone lower (E major), the three crotchets here happening to fall to the word 'Kaiser.' This causes his fifth chorus to be in F sharp minor, while Handel's fifth number is in D minor, but in each case the tonality is ill-defined. The styles of the ejaculations 'Away with Him,' at the opening are very similar—note in particular the upward leap of an octave between the fourth and fifth notes of the opening treble phrase in each. Both choruses commence at the second quaver of the bar (quadruple time). At the fourth bar in each 'Crucify' is introduced.

Handel's sixth chorus, 'Wir haben keinen König,' having been already used, Bach falls back for his sixth number, 'We have no King but Cæsar,' on a little four-bar chorus, used three times before.

For the seventh, 'Write thou not the king of the Jews,' Bach prefers, not very happily, to repeat the chorus 'We salute thee king.' Yet Handel's seventh is apparently not overlooked. The key (for the only time) is C major. Bach's eighth chorus ('Let us not divide') is (for the only time) in C major. Handel's tenors and practically his basses begin with the equivalent of six quavers on C. The subject of Bach's eighth begins in the bass with six quavers on the upper C. This chorus is a close fugue with a very long subject, the last section being separated from the other portion by a crotchet rest. And it happens that Handel's corresponding eighth chorus resembles a close fugue (in D minor) with a long subject, in which, though at a different and perhaps more natural place, a crotchet rest occurs. There seems nothing appropriate in the form; if intended to represent indivisibility, why any break at all? Bach's introduction of the full string band during the course of the alto air 'It is finished' may have been suggested by the introduction of the string band in the course of Handel's air in the same place.

Bach's closing chorus ('Rest here in peace') has only the slight resemblance of words to Handel's 'Schlafe wohl.' The latter fine chorus, however, has another interest, through the use of the last inversion of the German 6th in G minor at the close of the first section. It may be remembered that this rare chord is used at the end of the 'Crucifixus' of the B minor mass with the words 'et sepultus est' (G major). This might well pass as an accident, if the persisting figure of the immediately preceding 'Et incarnatus est' were not so decidedly like the figure which persists through the air a few numbers back in Handel's 'Passion,' 'Jesus, wherefore thirstest Thou?':



The thirst is perhaps the most striking indication of humanity in the Passion accounts. And it may be noticed that after a couple of ejaculations Handel's first voice phrase, 'Jesu, wernach dirstest dich?' is practically the descent of an octave, occupying just the same time as Bach's opening octave descent.

The gradual rise too of a fourth in four of the voices at 'et homo factus est' corresponds to the somewhat similar rise of a fourth, occurring at the same place in Handel's air.

Here then we have a series of resemblances, hardly a single one of capital importance, but scarcely all explicable as due to accidental coincidence. This work of Handel's, it must be remembered, was criticised by Mattheson in 1725, and might well have served as a model for avowed imitation, whether by Bach, or by anyone else, just as Purcell's simpler music was in front of Handel when he wrote the Utrecht Te Deum and Jubilate. That a theme or two should have been taken over at the same time is a matter of little moment, such being apparently the custom of the age; the real obligation is to be found in the similarity of character, and in the incentive to Bach to put forth his powers.

P. ROBINSON.

## Church and Organ Music.

### THE QUADRUPLE CHANT.

The inventor of the quadruple chant appears to have been Michael Maybrick, a former organist of St. Peter's Church, Liverpool (now the Cathedral). The son of William Maybrick, for many years parish clerk of the aforesaid church, he was born at Liverpool in 1799 and studied under Richard Wainwright. After having held the organistship of St. Mark's Church in that city, in 1827 he obtained a similar appointment at St. Peter's Church, a post he held till his death on May 23, 1846. That he had a voice is proved by the fact that his name appears among the chorus-tenors at the York Musical Festival of 1825. In Brown and Stratton's 'British Musical Biography' he is credited with having been organist and conductor of the Liverpool Choral Society and of having composed 'Twelve voluntaries for the organ, composed in a free style, and founded on church melodies,' of which no copy appears to be at the British Museum, nor of his pianoforte arrangements. His nephew, Mr. Michael Maybrick, J.P., the well-known song composer, writes us in response to an inquiry concerning his uncle: 'I have no recollection of him, but I do know that he was a clever and sound musician, one who wrote a great deal—anthems, fugues, &c.—and, as you say, he was the inventor of the quadruple chant. He was also, for those days, well skilled in writing for the orchestra. What became of his MSS. I do not know; but as a boy I remember seeing them in large quantities. He certainly was a man very much respected.' In or about the year 1825 Michael Maybrick published an oblong quarto chant book entitled:

A COLLECTION OF CHANTS | Composed and arranged for Four Voices | with an accompaniment for the | Organ or Piano Forte | by MICHAEL MAYBRICK, organist, | and | respectfully inscribed, by permission, to the | Rev. the Rectors of Liverpool.

London: Published and sold for the Author by the Royal Harmonic Institution, Argyll Rooms, 246, Regent Street | Price 5s. [1825?]

In this somewhat scarce book—of which Mr. John S. Bumpus possesses a copy—chants Nos. 1 and 2

are both quadruple. Here is No. 1, a chant very little known, certainly not in its *original* form :

No. 1.—TE DEUM. M. MAYBRICK.

Joule altered and reprinted the chant in his collection, and a garbled version of it has appeared elsewhere.

About the same time that Maybrick's book is said to have appeared Dr. John Camidge, of York, published his volume of 'Cathedral Music'—it was certainly issued after June, 1825. This collection also contained a quadruple chant which we also rescue from more or less oblivion :

No. 50. CHANT FOR THE 15TH EVENING OF THE MONTH.  
4th verse.

The chants in both Maybrick's and Camidge's books are printed in score with an organ accompaniment.

The quadruple chant is now mostly used for Psalm lxxviii., sung on the fifteenth evening of the month. In this connection it is amusing to read the opinion of a writer in the *Parish Choir*. This gentleman—who signed himself 'Aliquis'—in describing the services at Trinity College, Cambridge, in the year 1848, said :

The worthy Professor [Walmisley] it seems is not even satisfied with double chants, for he has manufactured a piece of music which he is pleased to call a quadruple chant, that is, one that goes to four verses, and this is inflicted upon us every fifteenth evening of the month.

This quadruple chant appeared in a book entitled :

The Collection of Chants, with the Responses In use at the Chapels of King's, Trinity, and St. John's Colleges, Cambridge, the voice parts in score with an accompaniment for the Organ or Piano Forte arranged by THOMAS ATTWOOD WALMSLEY, M.A., Trin. Coll., Professor of Music in the University and Organist of Trinity and St. John's Colleges.

London Sacred Music Warehouse, published (for the Editor) by J. A. Novello, 69, Dean Street, Soho, and 24, Poultry. [1845.]

Here is the 'manufactured piece of music' which found no favour with 'Aliquis' :

15th Ev. T. A. WALMSLEY.

Voices begin here to chant the first verse.

The best known of all quadruple chants is that composed by the late Sir Herbert Oakeley. The 'Life' of that musician, compiled by his brother Mr. E. M. Oakeley, furnishes us with information regarding the origin of the familiar strain—the one and only quadruple chant, according to the late Dr. E. J. Hopkins. Oakeley was in the habit of spending his vacations at Canterbury at a time when 'the excellent and jovial Mr. Stratton' was precentor. This jocular cleric induced the young composer to try his hand at various forms of composition, including the E flat service and the quadruple chant. This was in 1853, when Oakeley was twenty-three years old, and the chant has remained in use at Canterbury

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Open D  
Hohl F  
Princip  
Octave  
Harmo  
Fifteen  
Diaphon  
Diaphon

3  
2  
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4  
4

Diapaso  
String C  
Stopped  
Quintad  
Suabe F  
Double

3  
3  
E  
B

Lieblich  
Viole d  
Viole C  
Phonoe  
Flauto T  
Harmon  
Cor Ang

3  
2  
B

Rohr Ge  
Rohr G  
(Great)  
Rohr C  
(Great)  
Diaphon

ever since. Precentor Stratton used laughingly to say that were it dropped 'there would be mutiny in Precincts and City.'

In the absence of definite information, there is always some risk in stating when and where a hymn-tune or chant first appeared in print; so with Oakeley's Quadruple chant. An advertisement in THE MUSICAL TIMES of April, 1863, furnishes evidence of what appears to be the earliest publication; it reads thus:

Quadruple Chant for the Fifteenth Evening of the Month (with alternation of union and harmony), by H. S. Oakeley. In use at the Cathedrals of Canterbury, Norwich, Peterborough, Rochester and Bristol, and at the Sunday Evening Special Services at St. Paul's Cathedral and Westminster Abbey, also at the Temple Church, and at Cambridge, &c. Just published by Novello and Co., Dean-street, Soho. Price 1s. per dozen copies.

The chant also appeared in the Rev. William Windle's 'Church and Home Metrical Psalter,' published in the same year, 1863. From the above advertisement it may be assumed that previous to 1863 the chant was sung at various cathedrals, &c., either from manuscript or privately printed copies. Perhaps some of our readers could furnish additional information on this point.

#### A CONCERT HALL ORGAN FOR NEW ZEALAND.

Messrs. Ingram & Co., of Hereford, have just completed a new organ which is to be erected in the Concert Hall of the New Zealand International Exhibition, Christchurch. The following is a specification of the instrument:

GREAT ORGAN.			
	Feet.		Feet.
Bourdon .. ..	16	Ophicleide	16
Open Diapason ..	8	Tuba	8
Right Flute .. ..	8	Harmonic Clarion	4
Principal .. ..	8	Swell to Great Sub-octave.	
Octave .. ..	4	Swell to Great Unison.	
Harmonic Flute ..	4	Swell to Great Octave.	
Fifteenth .. ..	2	Choir to Great Sub.	
Diaphonic Horn (	16	Choir to Great Unison.	
Diaphonic Horn )	8		

3 Compound composition keys for Great stops, Pedal stops and Couplers.

2 Duplex keys for Diaphones.

2 Duplex keys for Tubas.

2 Duplex keys for Swell to Great couplers.

4 Composition pedals.

4 Suitable Bass attachments for same.

SWELL ORGAN.			
Diapason Phonor ..	8	Cornopean .. ..	8
String Gamba .. ..	8	Sub-octave.	
Stopped Diapason ..	8	Octave.	
Quintadena .. ..	4	Choir to Swell Sub.	
Swale Flute .. ..	4	Choir to Swell Unison.	
Double English Horn ..	16	Choir to Swell Octave.	

3 Compound composition keys for Swell stops, Pedal stops and Couplers.

3 Composition pedals.

3 Suitable Bass attachments for same.

Extension Octave to all stops.

Balanced Swell pedal.

CHOIR ORGAN (in a Swell Box).			
Liebhich Gedacht ..	8	Orchestral Oboe ..	8
Viole d'Orchestre ..	8	Corno di Bassetto ..	8
Viole Celeste (Tenor C) ..	8	Vox Humana .. ..	8
Phonema .. ..	8	Sub-octave.	
Flauto Traverso .. ..	4	Octave.	
Harmonic Piccolo ..	2	Swell to Choir.	
Cor Anglais .. ..	16		

3 Compound composition keys for Choir stops, Pedal stops and Couplers.

2 Duplex keys for Swell to Choir coupler.

Tremulant.

Balanced Swell pedal.

SOLO ORGAN.			
Rohr Gedacht (from Great) ..	16	Diaphonic Horn ..	8
Rohr Gedacht (partly from Great) ..	8	Ophicleide .. ..	16
Rohr Gedacht (partly from Great) ..	4	Tuba .. ..	8
Diaphonic Horn .. ..	16	Harmonic Clarion ..	4

#### PEDAL ORGAN.

	Feet.		Feet.
Resultant Bass .. ..	32	Ophicleide	16
Open Diapason .. ..	16	Tuba	8
Violone .. ..	16	Harmonic Clarion	4
Bourdon .. ..	16	Great to Pedals.	
Flute .. ..	8	Swell to Pedals.	
Diaphonic Horn (	16	Choir to Pedals.	
Diaphonic Horn )	8		

General accessory, Stop switch (key and pedal).

Manual compass = CC to C, 61 notes.

Pedal compass = CCC to F, 30 notes.

Two recitals were given on the above instrument, at Messrs. Ingram's factory, Hereford, on June 13, by Dr. A. L. Peace and Dr. J. Kendrick Pyne. Their respective programmes are subjoined:

#### DR. PEACE.

Organ Sonata, F minor, No. 7 ..	Rheinberger.
Pastorale, A major .. ..	E. T. Chipp.
Prelude and Fugue, E major (Vol. 3, Peters' edition) ..	J. S. Bach.
Variations on the air 'Where the bee sucks' ..	Julius Benedict.
Sonata da Camera, No. 2 .. ..	A. L. Peace.
Finale from the Organ Concerto in D ..	S. Wesley.
Schiller March .. ..	Meyerbeer.

#### DR. PYNE.

Choral Song and Fugue .. ..	S. S. Wesley.
Adagio Cantabile (Septet) .. ..	Beethoven.
Suite in D .. ..	J. S. Bach.
Allegretto Cantabile, from the fifth Organ Symphony ..	Widor.
Prelude and Fugue in E minor .. ..	J. S. Bach.
Impromptu Elegie .. ..	J. K. Pyne.
Noël Ecossais (16th century) .. ..	Traditional.
Grand Chœur en Sol .. ..	Salond.

The thirty-sixth annual festival service of the London Gregorian Choral Association was held at St. Paul's Cathedral on June 21, with Dr. Warwick Jordan at the organ. The service, which commenced with the Rev. J. Baden Powell's processional hymn 'Hail! festal day!' included Berthold Tours's anthem 'Praise God in His holiness.'

The new organ in the Town Hall, Wellington, New Zealand, was opened by Mr. J. Maughan Barnett on March 6 in the presence of a large and enthusiastic audience presided over by the Mayor. Mr. Barnett gave two additional recitals on March 8 and 10 with similar success. The organ, which is of splendid tone, has been built by Messrs. Norman & Beard.

The choirs of St. John's, St. Peter's and All Saints' churches, Eastbourne, were combined in a musical service at the first-named church on May 30, the main features of which were the renderings of Goetz's psalm, 'By the waters of Babylon,' and the chorus 'Blessed Jesu' from Dvorák's 'Stabat Mater.' The service was accompanied by a full orchestra. Mr. Gilbert Alcock conducted, and Mr. Francis Donne and Mr. Selfe Fowles were at the organ.

The Chelmsford Association of Church Choirs held its 40th annual festival service at the Parish Church on May 31, when the combined choirs numbered 300 voices. The service included Stainer's anthem 'I am Alpha and Omega,' and his Service in F, while the processional hymn 'Lift we now our hearts' was sung to music by Dr. C. W. Pearce. Dr. G. F. Huntley was at the organ and Mr. F. R. Frye, organist of Chelmsford Parish Church, conducted.

A choral festival-service, in which seven choirs took part, was held on May 31 in St. Paul's Church, Princes Park, Liverpool. The music sung included Stanford's Magnificat and Nunc dimittis in B flat, Stainer's Te Deum in E flat, and Mendelssohn's 'Hear my prayer' (solo by Master Collier, of the cathedral choir). Mr. F. H. Burstall, organist of the pro-cathedral, conducted, and the accompaniments were sustained by organ (Mr. W. A. Roberts), three brass instruments and drums.

The annual festivals of the Nonconformist Choir Union (conductor, Mr. E. Minshall) and the London Sunday School Choir (conductors, Mr. J. Wellard Mathews and Mr. William Whiteman) were respectively held at the Crystal Palace on June 16 and 20 with their customary success. On the former occasion a new sacred cantata, entitled 'Nicodemus,' by Mr. Arthur Berridge was performed in the concert room under the composer's direction. Choral competitions were interesting features of both these festivals.

The necessary funds for providing a practically new organ for Bristol Cathedral, on an appeal issued about two years ago, have now been subscribed, and the Dean and Chapter have therefore been able to enter into a contract with Messrs. J. W. Walker & Sons, of London, for the execution of the work.

The important appointment of Organist to the Melbourne City Council is now vacant. Full particulars concerning the filling up of the post will be found in our advertisement columns.

#### ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral.—Sonata in D minor (No. 5), *Merkel*.

Mr. Wilfrid Sanderson, Norwich Cathedral.—Evening song, *Bairdson*.

Mr. Paul Rochard, Holy Trinity, South Shields.—Air and variations in A, *Hesse*.

Mr. Evan Jones, St. Mary's, Pottton.—Andante in F, *Henry Smart*.

Mr. Cecil Richards, Parish Church, Bushbury.—Overture in C, *Hollins*.

Mr. W. Hoyle, St. Michael's, Coventry.—Russian Hymn varied, *Freyer*.

Mr. Louis F. Goodwin, Dalston Congregational Church (opening of new organ).—Toccata in G, *Dubois*.

Mr. G. E. Mott, St. Aldhelm's, Edmonton.—Postlude, *John E. West*.

Mr. F. W. Benson, Christ Church, Paignton.—Bridal March, *W. H. Sangster*.

Mr. John Pullen, St. Peter's, Harrogate.—Canon in B minor and Sketch in C minor, *Schumann*.

Mr. Harry Packman, Christ Church, La Crosse, U.S.A.—Barcarolle, *Lemare*.

Mr. H. L. Balfour, St. Paul's Presbyterian Church, South Croydon (opening of new organ).—Con moto moderato, *Smart*.

Mr. Fred Gostelow, Wesleyan Church, Bushey (opening of new organ).—Variations on 'O Sanctissima,' *L.M.S.*

Mr. W. Wolstenholme, All Saints', Norfolk Square.—Seraph's Strain and Serenata in A, *Wolstenholme*.

Mr. W. A. Roberts, St. Paul's, Liverpool.—Réverie du soir, *Saint-Saëns*.

Mr. L. A. Ladbrooke, St. Mary's, Southampton.—Prelude and fugue in G minor, *Buxtehude*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. A. H. Allen, The Cathedral, St. John's, Newfoundland.

Mr. Henry J. N. Bagg, St. Michael and All Angels, Bedford Park, Chiswick.

Mr. H. E. Bennett, St. John's Episcopal Church, Forbes, N.B.

Mr. Edward Broome, Jarvis Street Baptist Church, Toronto.

Mr. Stanley Chipperfield, Parish Church, Ottery St. Mary, Devon.

Mr. Harold E. Darke, Emmanuel Church, West Hampstead.

Mr. G. Manners Herd, Parish Church, Mortlake.

Mr. J. H. Maunder, St. Michael and All Angels, Blackheath Park.

Mr. G. Fryatt Mountford, St. Paul's Church, Savannah, Georgia, U.S.A.

Mr. Montague Herbert Spinney, organist scholar of Selwyn College, Cambridge.

## Reviews.

*A Treatise on strict Counterpoint.* Part I. Counterpoint in two or three parts. By Francis Edward Gladstone. No. 68 of Novello's Music Primers and Educational Series. [Novello & Co., Ltd.]

'Teachers would not act unwisely if they abandoned the existing custom of giving instruction in four-part harmony before their pupils have learnt to write correctly in two and three parts.' Although these words are the last in the book now before us they must be those that are first quoted, as showing the sure foundation upon which Dr. Gladstone builds. Thoroughness and a good grounding he regards as absolutely essential in the study of counterpoint. Moreover, Dr. Gladstone, speaking with a contrapuntal experience of forty-five years, holds fast to the belief that the *strict* style is the safest road upon which the pupil should travel. Those, and there are many, who agree with him will find that the author of this primer points the way in language that is free from ambiguity and thus guides the student in paths that are safe and free from pitfalls. The concluding portion of this lucid and distinctly practical exposition of counterpoint will be anticipated with interest.

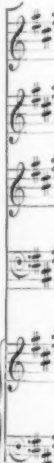
*Elgar.* By Ernest Newman. The 'Music of the Masters' series. [John Lane.]

Entirely non-biographical in its scope, this excellent little book is a welcome contribution to musical literature. If Mr. Ernest Newman is a writer with whom agreement is often impossible, no one can question his sincerity and ability as a musical critic. In these lucidly written pages the author analyses all the published works of Sir Edward Elgar, ranging from the Romance for violin and orchestra (Op. 1) to the Concert-overture 'In the South' (Op. 50). Conveniently arranged under chapters whereby the various compositions are classified, the analyses are followed by a chapter on 'Elgar and programme music' and a list of the published works. Mr. Newman is not the only musician who holds the opinion that the Enigma variations 'were practically the first work in which Elgar's genius was made fully manifest.' In this connection he goes on to say: 'From that time many people put him in the front rank of contemporary musicians, and each subsequent work of his had to be judged by the standard not of English music only, but of the world's music.' The concluding words (apart from the Appendix) of the book may be quoted as an example of Mr. Newman's style:

The occasionally quoted remark that he 'has not yet attained a distinctive style' is a fiction, based on imperfect acquaintance with his work: to those who know that work there is scarcely any composer whose distinctive style can be so readily recognized as Elgar's. Any two consecutive pages of his have a stamp that enable us at once to name their author. In one department—that of orchestration—he may be said to be without a superior; his scoring is remarkable for its beauty even in these days, when to score well is a quite common gift. He treats the orchestra as one who loves and respects it, while Strauss, no less ardent, sometimes dissembles his love by kicking the object of his affection downstairs. Elgar is not, as we have seen, a predestined vocal composer; nor, on the other hand, does he handle the symphonic form with perfect mastery throughout. He is at his best either when he gets a fine poetic text that burns like a flame within him—as in *Gerontius*—or when he is working at a kind of necklace of gems—as in the *Variations*—where all his finest qualities of imagination, fancy, feeling, and technique have free play, and where the miniature form absolves him from the necessity of running on for a single moment after he has become tired. So much for the Elgar of the past; it will be interesting to watch the development of the Elgar of the future.

It is hardly necessary to say that this latest book on Sir Edward Elgar is one that should attract many readers. The text is copiously illustrated with musical examples, one of which, by-the-way (No. 120, on p. 170) has a topsy-turvy time-signature.

(Continued on page 481.)





## The joy of the Lord is your strength.

July 1, 1906.

## ANTHEM FOR HARVEST OR GENERAL THANKSGIVING.

Schemiah viii. 10, 35, xii. 43; Joel ii. 23, 24, 25;  
 Hebrews xiii. 16; Psalm cxi. 4, 5, cxli. 24, cxv. 14, cxviii. 14;  
 and Hymn "O worship the King," words by Sir Robert Grant (Hymns A. & M. 167).

Composed by HUGH BLAIR, M.A.; Mus. Doc., Cantab.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro maestoso.*

Soprano. The joy of the  
 Alto. The joy of the  
 Tenor. The joy of the  
 Bass.

*Allegro maestoso.  $\sigma = 112$ .*

ORGAN. *f*

*Ped.*

Lord is your strength; re-joice then, re-  
 Lord is your strength; re-joice then, re-  
 Lord is your strength; re-joice then, re-  
 The joy of the Lord is your strength; re-joice then, re-  
*Ped.*

*mf*

-joice with great joy, and bring ye the first-fruits of the earth, . .  
 -joice with great joy,  
 -joice with great joy,  
 -joice with great joy,  
*mf*  
*senza Ped.*

year by year un-to the house of the Lord.

The floors shall be full . . of . .

The floors shall be full of . .

*R.H. Solo Ft. 8 ft.*

*L.H.*

*Ped.*

and ye shall eat . . in plen - ty, and shall be sat - is - fied. Be

and ye shall eat in plen - ty, and shall be sat - is - fied.

wheat, ye shall eat . . in . . plen - ty, and shall be sat - is - fied, Be

wheat, ye shall eat in plen - ty, and shall be sat - is - fied.

*Sr.*

*both hands.*

*cres.*

*f. 8 ft.*

*senza Ped.*

*Ped.*

glad and re - joice, and praise . . the Name of the Lord your God, that hath

Be glad . . and praise . . the Name of the Lord your God, that hath

glad and re - joice, . . and praise the Name of the Lord your God, that hath

Be glad and re - joice, . . and praise . . the Name of the Lord your God, that hath

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

dealt so won-drously with you. *rit. a tempo.*  
 dealt so won-drously with you. *rit. a tempo.*  
 dealt so won-drously with you. *rit. a tempo.*  
 dealt so won-drously with you. *rit. a tempo.*  
 dealt so won-drously with you. *tr.*  
*rit. a tempo. rit. Solo Tuba. dim.*

## RECIT. TENORS.

## RECIT. BASSES.

Let us of-fer the sac-ri-fice of praise to.. God con-tin-u-al-ly; giv-ing

Let us of-fer the sac-ri-fice of praise to.. God con-tin-u-al-ly; giv-ing

*mf Recit.**Ped.*

thanks un-to His Ho-ly Name: for with such sac-ri-fi-ces God is well pleased. *Slowly, a tempo.*  
 thanks un-to His Ho-ly Name: for with such sac-ri-fi-ces God is well pleased. *a tempo.*  
 thanks un-to His Ho-ly Name: for with such sac-ri-fi-ces God is well pleased. *Slowly.*

*p a tempo.**mp Sic.**senza Ped.**Ped.*

## SOPRANO SOLO.

*Andante moderato.*

The mer-ci-ful and gra-cious Lord hath so done His mar-v'ous works, that they

*senza Ped.*

*cres.* *dim.* 5

CHORUS. SOPRANO. ought to be al - way had in re - mem - brance.

CHORUS. ALTO. The

CHORUS. TENOR. The Lord is mer - ci - ful, the

CHORUS. BASS. The

*cres.* *dim.* *mp* *Ped.*

SOPRANO SOLO. *mp*

He hath giv - en meat un - to them that

Lord is gra - cious.

Lord is gra - cious.

Lord is gra - cious.

Lord is gra - cious.

*p Ch.* *Sw. Reed.*

*cres.* *f* *dim.*

feared Him; He shall ev - er be mind - ful of His

TENORS. The poor shall eat . . and be sat - is - fied.

BASSES. The poor shall eat . . and be sat - is - fied.

*Ch.* *cres.* *dim.* *Ped.* *senza Ped.*



CHORUS.

*mf*  
COY - en - ant. The mer - ci - ful and gra - cious Lord hath so done His mar - v' lous works, that they

*mf*  
The mer - ci - ful and gra - cious Lord hath so done His mar - v' lous works, that they

*mf*  
The mer - ci - ful and gra - cious Lord hath so done His mar - v' lous works, that they

*mf*  
The mer - ci - ful and gra - cious Lord hath so done His mar - v' lous works, that they

*Organ ad lib.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*cres.* ought to be al - way had in re - mem - brance. *dim. rit. a tempo.*

*rit. p*

*Ped. Sw. Reed coupled.*

RECIT. TENORS. *p* The Lord shall increase you more and more, you and your chil - dren. RECIT. SOPRANOS. *pp* He maketh peace in thy

*p Sr. Recit. (Reed in.)*

*senza Ped.*

hor - ders, and fill - eth thee with the flour of wheat. *Allegretto.*

*Allegretto, ♩ = 100.*

R.H. Sr. *p*  
L.H. Gt. Clarabella. *p*

( 5 ) *soft Ped.*

CHORUS, SOPRANO. *mp*

O wor-ship the King All - glo-rious a - bove; ()

CHORUS, ALTO. ("HANOVER" TUNE.) *mp*

O wor-ship the King All - glo-rious a - bove; ()

*p See, both hands.*

QUARTET (OR CHORUS). *mp*

grate-ful - ly sing His pow'r and His Love. Thy boun - ti - ful

QUARTET (OR CHORUS). *mp*

grate-ful - ly sing His pow'r and His Love. Thy boun - ti - ful

QUARTET (OR CHORUS). *mp*

Thy boun - ti - ful care, . . Thy boun - ti - ful

QUARTET (OR CHORUS). ("HANOVER" TUNE.) *mp*

Thy boun - ti - ful

*Ped.*

care what tongue can re - cite? It breathes in the air, it shines in the

care what tongue can re - cite? It breathes in the air, . . it shines in the

care what tongue can re - cite? It breathes in the air, . . it shines in the

care what tongue can re - cite? It breathes in the air, it shines in the

*p See.*

*Ped.*

1, 1906.

light : It streams from the hills, it de-scends to the

light : It streams from the hills, it de-scends to the

light : It streams from the hills, it streams from the hills, it de-scends to the

light : It streams from the hills to the

*senza Ped.*

plain : And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

plain : And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

plain : .. And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

plain ; .. And sweet-ly dis-tils in the dew and the rain, and sweet-ly dis-

*R.H. Ch. pp tr*

*L.H. Sw. Oboe.*

*Both hands Sw.*

*Ped. 16 ft.*

*senza Ped.*

tils in the dew and the rain.

tils in the dew and the rain.

tils in the dew and the rain.

tils in the dew and the rain.

*pp Sw. p Gt. sempre cres. marcato. poco meno mosso.*

*senza Ped. Ped.*

( 7 )

CHOIR AND CONGREGATION.

*Moderato.*

O mea - sure - less Might, in - ef - fa - ble Love, While

*Moderato.*

*mosso.*

An - gels de - light to hymn Thee a - love; Thy ran - som'd cre -

a - tion, though fee - ble their lays, With true a - dor - a - tion shall

*rit.* *Largo.* *fff*

sing to Thy praise. A men, A - men.

*rit.* *Largo.* *fff*

men, A - men.

Cata  
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## REVIEWS—(continued from page 472).

*Catalogue of Manuscript Music in the British Museum.*  
By Augustus Hughes-Hughes, Assistant in the Department  
of MSS. Vol. I. Sacred Vocal Music.

[Printed by order of the Trustees.]

The need has long been felt of a catalogue of the manuscript music preserved at the British Museum. In 1842 such a compilation, prepared by the late Thomas Oliphant, was published and procurable. The growth of the collection during the intervening sixty-four years has been so extraordinary that the preparation of an adequate catalogue must be a task positively Herculean in its achievement. For the industry stamped on every page of this welcome book of reference (615 pages) too much praise cannot be given to its compiler, Mr. Hughes-Hughes, in whose hands the entire work—this and its companion two volumes (yet to be issued)—has been placed.

As Vol. I. of this great undertaking has only just been published, it is too early to pass judgment on its accuracy. Only by putting such a book to the severe test of constant reference—and this we hope to do—can its merits or demerits, if any, be estimated. In a non-microscopical glance at the pages of this classified catalogue a few things have come under notice which need attention. For instance, in Samuel Wesley's 'All go to one Place' (p. 98), it might have been stated that the anthem was composed for the funeral of his brother Charles (died May 23, 1834), instead of the vague information 'about 1832 (watermark).' If (on p. 382) the reference 'these accompaniments' is to Mozart's additions to the 'Messiah,' which by inference it is, then the date—'30th Jan. 1813'—of their first performance in England is wrongly given: as was pointed out in THE MUSICAL TIMES of January, 1899, the actual date is March 29, 1805, eight years earlier than that which is invariably stated. The Rev. William Felton (p. 92 and Index of names) was a *vicar-choral*, not *organist* of Hereford Cathedral; and among misprints 'Miss Hockett' should be Miss Hackett' (p. 97 and Index), and 'Edward,' not Edmund, was the first Christian name of Dr. E. J. Hopkins (p. 600).

While we must reserve final judgment on this great undertaking until its completion, we venture to offer a few remarks on the method of the catalogue, basing these observations on the practical working by a busy man of such sources of reference, and in the spirit of friendly criticism. Perhaps less apology is needed for this critical excursion from the fact that two more volumes—'Secular Vocal Music' and 'Instrumental Music, &c.'—are still in the preparatory stage. It may seem rank heresy to take exception to any system of cataloguing adopted at the British Museum, but it is a question whether *every* entry should not be self-contained by the insertion of the composer's name after the title of a work instead of 'By the same' [composer], a formula which incurs a certain amount of risk in pages which are crowded with entries. Again, it is not altogether satisfactory to find such incompleteness as (p. 93) 'For a further description of the MS., see under "Organ Music." Now as Vol. III., which is to contain 'Organ Music,' may not appear for a year or two, this method hardly justifies the statement made in the Preface—signed by Dr. Warner, Keeper of the MSS.—that 'each volume will be . . . complete in itself.'

And then in regard to that all-important matter, the Indexes. Why, we venture to ask, has not the strictly alphabetical method been followed, as in the Catalogue of 1842? In that modest volume 'Henry VIII.' and 'Elizabeth' are rightly given under their initial letters and not buried under 'England, Sovereigns of, etc.'; here as elsewhere, cross-references, the salvation of all indexing, would have saved the situation without breaking what is apparently the British Museum 'rule.' The same remark not only applies to 'France, Sovereigns of,' 'Germany, Emperors of,' and 'Prussia, Kings of,' but to 'Societies, Musical, English,' or 'German,' as the case may be. Who, in making a rapid reference, would think of looking for 'Catch Club,' 'Royal Society of Musicians' and similar organizations—to mention two out of seven English societies here noted—under such a heading as 'Societies, Musical, English.'? Here again cross-references are absolutely necessary. The Index of Names records the former owners (where known) of the

MSS. in the Museum; but in this respect the *page* of the volume is not given! One has to find the information by a double reference—(i.) the Index itself and then (ii.) through the maze of figures constituting the 'Table of Manuscripts' (17 pages) at the beginning of the volume.

We have dwelt at some length on this Index matter because of its great importance in all books of reference—of such importance that too much care and thought cannot be given to it. While we make no attempt to dictate the form in which an index should be cast, quick and easy reference is what one wants. Indexers may theorise as much as they please, but they have been the cause of endless loss of time through their vagaries. If they would earn our gratitude and sweeten our tempers they should make the fullest use of cross-references and other means of short cuts for those who travel in the research country.

*The Village Organist.* Books 40, 41 and 42. Edited by  
F. Cunningham Woods.

[Novello & Co., Ltd.]

The first of this trio of books is of special interest in that it includes a charming little Fugue by Sir John Goss and an Air by the Rev. William Felton. Modern composers are represented by Dr. Brewer, who contributes a tranquil Prelude, Dr. Botting, as the composer of a pleasing Réverie, while Mr. John E. West and Dr. Cuthbert Harris are respectively responsible for a Lament and an Andante sostenuto. Three other pieces complete the selection. Book 41 opens with an Allegro pomposo by Mr. Thomas Adams, which will be found very useful as a concluding voluntary, as will an arrangement of 'And Israel saw that great work' (Handel). An old-time organist is recalled in a soft voluntary by John Bennett, a contemporary of Handel, and there are arrangements of movements from 'Paradise and the Peri' (Schumann), 'King Saul' (Parry) and 'Redemption' (Gounod). With one exception—'Angels, ever bright and fair'—all the voluntaries in Book 42 are original pieces for the organ. Merkel and Hesse are names that command respect: the work of the former is here exemplified in a Postludium in D, and the latter with his familiar Andante in F. Three 20th century English composers furnish proof of their creative musicianship in an Allegretto giocoso in A (Mr. Ernest A. Dicks), a Romance in the same key (Dr. Markham Lee), and a Pastorella in B flat (Mr. F. A. Challinor). As throughout this series of organ voluntaries, the practical needs and capabilities of many organists have been considered in these latest instalments of a work that need not be, nor is it, restricted to village organists. We understand that a Harvest festival book of voluntaries is in a forward state of preparation, and that this is to be followed by similar books for various Church seasons—Christmas, Lent, &c.

## NEW PART-SONGS.

*Lullaby.* Words by Leslie Holdsworth Allen. Music by  
Arnold R. Mote.

*A wink from Hesper.* Words by W. H. Henley.  
*A ballad.* Words by Lady Lindsay. Music by Theo Wendt.

[Novello & Co., Ltd.]

If Mr. Arnold R. Mote's 'Lullaby' were sung to a musical prodigy it would certainly keep such an one wide awake, for it is charming music that excites attention rather than soothes the senses to unconsciousness. It is intended to be sung unaccompanied, and the part-writing is closely knit—as it should be under these circumstances. The harmonization is rich, and there are several opportunities for a well-trained body of vocalists to make special effects in *pianissimo* singing. 'A wink from Hesper' is not a comic ditty. The 'wink' is allegorical. In fact it is a 'blink,' or to be correct a single twinkle from the star to which a lover compares a word of solace from his beloved, from whom he is torn by unkind Fate. The composer has set the lines simply, briefly and delicately, and the result is extremely pleasing. Lady Lindsay's 'Ballad' is tragic in character,

and is Maeterlinckish in its terse suggestiveness of grief and woe. A knight rides up to a farmhouse door and is given a drink of cool water. 'He drained it all,' and then in the next verse 'The maid in her bower sits weeping,' and 'On the hill side dark a knight lies stark.' The composer has written for eight vocal parts which will require careful rehearsal, for the phases of sentiment in the lines are closely followed, and there result rapid changes of tempo and demands for variety of tone colour. Above all dramatic perception is a necessity, but the composer's requirements being realized the part-song may be relied upon to hold attention and excite esteem for the executants.

#### NEW TRIOS FOR FEMALE VOICES.

*Gentle Spring.* Words by Longfellow. Music by Joseph Holbrooke.

*Hark! how the ripples gurgle with glee.* Words by Paul Seer. Music by G. Coleman Young.

*When Summer dies.* Words by Arthur G. Wright. Music by B. Luard-Selby.

[Novello & Co., Ltd.]

Time was when the supply of music specially written for female voices was limited, but there is now a considerable repertory of charming music from which to choose. The recent additions to this series are clever and attractive examples of how effective this class of music can be made. Mr. Holbrooke's part-song 'Gentle Spring' is a gay and graceful composition. The voice parts are so designed as to secure variety, and the pianoforte accompaniment while duly sustaining the voices possesses so much independence as to greatly increase the interest of the ensemble. If Mr. Young's setting of 'Hark! how the ripples gurgle with glee' is less original than the music to 'Gentle Spring,' it is extremely melodious and is easier to read. The pianoforte accompaniment is well designed and the harmonic scheme equally well balanced. The lines of 'When Summer dies' breathe the gentle melancholy which comes with the approach of autumn, but the poet concludes with the consoling reflection that though the glowing beauties of Nature may fade 'love will warm our hearts whate'er betide,' and so gives the composer an opportunity for an effective contrast at the close. The vocal parts are flowing in character and grateful to sing, but the accompanist's right-hand in this instance will want to know what his left hand is doing.

#### BOOKS RECEIVED.

*Catalogue of Manuscript Music in the British Museum.* By Augustus Hughes-Hughes. Vol. I. Sacred Vocal Music. Pp. xxvi. and 615; 21s. (Printed by order of the Trustees.) For review see p. 481.

*Life of Richard Wagner.* By William Ashton Ellis. Vol. V. Pp. vi. and 460; 16s. net. (Kegan Paul, Trench, Trubner & Co., Limited.)

*Les Symphonies de Beethoven (1800-1827).* By J.-G. Prod'homme. Preface by M. Edouard Colonne. Pp. vii. and 492; 5 francs. (Paris: Librairie Ch. Delagrave.)

*Fredric Chopin: his life and letters.* By Moritz Karasowski; translated by Emily Hill. Revised and enlarged edition. Two vols., 10s. (William Reeves.)

*Music and Musicians.* By Edward Algernon Baughan. Pp. 325; 5s. net. (John Lane.)

*Irish peasant songs in the English language.* By P. W. Joyce. Pp. 20; 6d. (Longmans, Green & Co.)

*Liverpool Students' Song Book.* Pp. 155; 2s. 6d. net. (Williams & Norgate, for the University Press of Liverpool.)

*The Independent Methodist Tune Book.* Edited by Richard Brimelow and Thomas Robinson. Pp. xxv. and 541; 6s. (Novello & Co., Ltd.)

*La visite de R. Wagner à Rossini (Paris, 1860).* By Edmond Michotte, with portraits. Pp. 53; 1 fr. 50 c. (Paris: Librairie Fischbacher.)

*Les Rythmes du regard et la dissociation des doigts.* By Marie Jaell. Pp. 180; 2 fr. 50 c. (Paris: Librairie Fischbacher.)

## Obituary.

The death, which we record with regret, of WILLIAM YEATES HURLSTONE, on May 30, removes one of the most gifted of young English composers. Born in London on January 7, 1876, Mr. Hurlstone gave early indications of his creative genius in that, at the age of nine, he published a set of five waltzes, although he had never had any tuition in composition, his only teacher having been his mother, who gave him some pianoforte lessons. In 1898, aged eighteen, he gained a composition scholarship at the Royal College of Music where he studied under Sir Charles Stanford (composition) and Messrs. Dannreuther and Algernon Ashton (pianoforte). His career, both as a composer and pianist, was very brilliant during the four years of his studentship, and he soon made a name beyond the walls of his Alma Mater, of which he had been appointed a professor of harmony and counterpoint. Although he was only thirty three years of age at the time of his premature and lamented death, Mr. Hurlstone had composed a Pianoforte concerto in D; a Fairy suite ('The Magic Mirror'); Orchestral variations on a Hungarian air (performed at one of the Hallé concerts under Dr. Richter, at Manchester); and 'Fantasie variations on a Swedish air' played at the first Patron's Fund concert in 1904. His chamber music compositions include a Quintet for pianoforte and wind instruments; a Pianoforte quartet (played at the Patron's Fund concert in December, 1904); a String quartet; a Sonata for pianoforte and violin; a Sonata for pianoforte and violoncello; a Sonata for bassoon; a Suite for clarinet and pianoforte; in addition to songs, part-songs, &c. To the foregoing must be added his Phantasie (string quartet) which gained the first prize (£50) recently given by the Musicians' Company, to which reference is made on page 489 of the present issue. On the evening of his death, Hurlstone's 'Litany' was sung by the Magpie Madrigal Society, a pathetic incident in connection with the passing away of a man who, in the full flush of his early manhood, had achieved great things in music and in whom greater promise was never to receive its expected and eagerly anticipated fulfilment.

A pathetic interest invests the announcement, which we much regret to make, of the death of Mr. STEPHEN SAMUEL STRATTON, which took place at Birmingham after a very short illness on June 25. For many years Mr. Stratton has most conscientiously discharged the duties of 'Our own correspondent' at Birmingham of THE MUSICAL TIMES, and his last letter to this journal appears on page 491 of the present issue.

Born in London on December 19, 1840, Mr. Stratton began his musical career as a chorister of St. Mary's Church, Ealing. He studied harmony and composition under Charles Lucas, and became assistant-organist of St. Michael's Church, Paddington. In 1863 he obtained the organistship of St. Mary the Virgin, Soho, and from 1864 to 1866 he was professor of music at Totteridge Park School and organist of St. James's Church, Friern Barnet. On his removal to Birmingham in 1866 he held successively the office of organist at St. Barnabas Church (1866-7), Edgbaston Old Parish Church (1867-75), St. James's, Harborne (1876-7), and Church of the Saviour (1878-82).

In 1879 he started a series of chamber concerts at Birmingham, the chief feature of which was the production of works by native composers. But his greatest influence on contemporary music, especially in the Midlands, was in connection with his work as musical critic of the *Birmingham Daily Post*, an appointment he held from the year 1877 until the day of his death.

His name will be handed down to posterity as the joint author (with Mr. James D. Brown) of 'British Musical Biography' (1897), which, despite its inevitable errors, is a valuable book of reference. He also wrote a 'Life' of Mendelssohn for Dent's 'The Master Musicians' series (1901); and he was the author of a book entitled 'Musical Curiosities.' In private life Mr. Stratton was a genial and companionable man, full of anecdote and overflowing with reminiscences.

## DR. PERCY BUCK ON 'PROLEGOMENA TO MUSICAL CRITICISM.'

At the meeting of the Musical Association held at Messrs. Broadwood's Rooms on June 19, Mr. J. A. Fuller Maitland in the chair, Dr. Percy Buck read a paper on the above subject.

After apologising for offering an elementary paper to a learned Society, the lecturer explained that the recognized authorities on musical æsthetics, through a too learned treatment of the subject, failed to reach the very people whose opinions were most in need of reform. In trying to influence the judgment of young students, whose minds were still in a formative stage, he had never been able to find literature which dealt with æsthetics from the very beginning; consequently he hoped, by stating the methods he had himself followed, possibly to help those teachers who had a similar task and certainly to gain some help from their criticisms.

Dr. Buck first dealt with the general confusion of thought exhibited in discussions on abstract subjects, and the special objections frequently urged against the value of such discussions. Sometimes the objector denies the possibility of a standard in beauty; sometimes he admits standard, but claims that, nevertheless, one man's standard is as good as another's; and not infrequently it is urged that knowledge deprives one of enjoyment. Dealing with these the claim was made that all Art lived by criticism and discussion, and that only in this way could 'atmosphere' be produced. Æsthetics aimed, not at reaching a goal, but at erecting sign-posts; and the natural 'scaffolding of criticism' possessed by everyone could only become self-conscious and sure by the readjustment and co-ordination which discussion brought about.

Three preliminary questions were then asked: (1) What is the 'end' of art? (2) To what in our nature does art appeal? (3) How does it make that appeal? The third question was taken in detail, as embodying all the purely elementary side of criticism. Music was treated in detail as containing (1) grammar, (2) matter, (3) presentation, and as exhibiting qualities (a) sensuous, (b) intellectual and (c) emotional. With regard to the blending of such qualities these postulates required the use of (1) balance, (2) contrast and (3) reticence. After demanding that, besides these postulates, there were three axioms demanding music (i.) to be a projection of personality, (ii.) to be suitable for its particular purpose and (iii.) to embody *Zeitgeist*, the lecturer concluded by maintaining that a scientific analysis of music was not degrading to the mystery that lies behind all Art.

## LINCOLN MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The Lincoln Festival follows precedent in being a triennial event, but an interval of four years has elapsed since the last festival, and the sixth, which should have taken place in 1905, was postponed on account of the epidemic which then prevailed in the city. Its success was not, however, materially affected by the delay, and the meeting, which took place on June 20 and 21, may safely be pronounced the most successful of the series. To begin with, the programme was of unusual interest, it avoided the hackneyed, but did not despise acknowledged masterpieces; it afforded examples of the most recent developments of the art and also paid attention to the old masters. An excellent orchestra of eighty-six of the best London players was got together, and having secured such a formidable machine, the wise policy—adopted for the first time at the last festival—was followed of providing the players with something worthy of their powers in an orchestral concert that took place in the Corn Exchange on the evening preceding the festival proper.

The presence of two of our most distinguished native musicians, Sir Hubert Parry and Dr. Cowen, gave lustre to the occasion. The former conducted his 'Overture to an Unwritten Tragedy,' first heard at the Worcester Festival of 1893, and since then revised. Why it should have been so little heard since then it is not easy to understand, save on the ground of the disinclination of the British public to believe that an artist can do anything outside what is regarded as his special *métier*. From Tadema we must have marble,

from Parry we expect only choral music, but in this instance at least such an attitude will lead to the neglect of a work of singular power, full of tragic intensity, and with its emotion unfettered by any mannerisms. Dr. Cowen conducted his 'Phantasy of life and love,' and this, too, may be reckoned among his best compositions, strongly dramatic, well contrasted, and brilliantly orchestrated. The more familiar things in the programme were grouped round Beethoven's eighth Symphony, of which an excellent performance was given under the direction of Dr. G. J. Bennett, who as conductor of the festival and its artistic head, has now raised it to a high state of efficiency and artistic distinction.

On the second day there were two performances in the cathedral. For them a large chorus of 478 voices had been got together, divided into 156 sopranos, 125 contraltos, 93 tenors, and 104 basses. The nucleus consisted of 188 voices from the Lincoln Cathedral choir and Lincoln Musical Society, and nearly as many (175) came from Nottingham. These had been trained by Dr. Bennett, and smaller contingents hailed from Grimsby (trained by Mr. S. W. Smethurst), Hull (trained by Dr. G. H. Smith and Mr. Doorly), Spilsby (Mrs. Massingberd), and Gainsborough (Mr. Montgomery). The thorough training and consequent efficiency of this heterogeneous body were such that, although it was found impossible to arrange for a single full rehearsal, and chorus and orchestra came together for the first time at the actual performance, there was no hitch, and scarcely any hesitancy, a slight want of steadiness in one or two of the choruses in 'Israel in Egypt' being the most noteworthy lapse from perfection. On the other hand the tone was beautiful and well-balanced, no part standing out from the ensemble, the style was vocal and expressive, and some of the more tender passages—as, for example, the last pages of the Brahms Requiem—were really finely rendered.

A brief survey of the programme will show that the task thus accomplished was no light one. A thoroughly festive note was struck at the outset by Dvorák's 'Te Deum,' a work which, to use Beethoven's favourite expression, must have been evolved in a distinctly 'unbuttoned' mood. If contrast were desired it was certainly attained in Sir Hubert Parry's 'Voces clamantium,' which is austere in character, tremendously earnest and dignified. The afternoon programme ended with Brahms's 'German Requiem,' which was preceded by the 'Tod und Verklärung' of Richard Strauss. The excellent singing of the chorus in the Requiem deserves especial mention, as does Dr. Bennett's impressive reading of the music.

In the evening we had two notable classics as a set-off to the exclusively modern programme of the afternoon. Schubert's 'Unfinished' symphony, which sounded perfectly delightful in the cathedral, was followed by Handel's 'Israel in Egypt,' which remains one of the greatest of the monuments of choral music. If not the finest effort of the chorus, it was well sung, and one was well able to realize the majesty of the double choruses.

The soloists were Madame Agnes Nicholls, Miss Gleeson-White, Miss Ada Crossley, Messrs. Charles Saunders, Frederic Austin and Dalton Baker. The organists were Mr. H. L. Balfour and Dr. W. G. Alcock, and the entire festival reflected credit on the musicianship and organizing energy of Dr. George J. Bennett, organist of Lincoln Cathedral.

## MUSIC IN CAMBRIDGE.

DR. GRAY'S NEW CANTATA: ELGAR'S 'THE APOSTLES,' ETC.

(BY OUR SPECIAL CORRESPONDENT.)

A special interest was attached to the concert of the Cambridge University Musical Society in the Town Hall on June 8 by the first performance of a new cantata, 'Odysseus in Phæacia,' by Dr. Alan Gray, conductor of the Society. Dr. Gray is one of the few composers by whom self-restraint is still regarded as a virtue. He does not think it necessary to keep his name before the public by pouring out an unending stream of unequal work, but is content to write when the spirit moves him and to express his own ideas in his own manner, indifferent to the changing fashions of the day. His stern determination to avoid sensationalism and cheap pseudo-dramatic effects might lead superficial critics to regard his music as old-fashioned and lacking in

vitality; but the enthusiasm with which his new work was performed and received in Cambridge was sufficient proof of its solid artistic worth. Part of the enthusiasm was no doubt intended as the sincere expression of that deep personal regard which all members of the Cambridge chorus feel for their conductor; but it may be noted that the Cambridge University Musical Society chorus and its audiences are as a rule critical and fastidious almost to an exaggerated degree.

The libretto of 'Odysseus in Phæacia,' the title of which sufficiently indicates its content, is the work of the Rev. J. H. F. Peile, who has treated the lyric portions with considerable felicity of expression; the connecting passages however have a conspicuously Scriptural ring which must have taxed the composer's skill to the utmost in avoiding a clumsy oratorio style. It is in the choral portions that Dr. Gray has been most successful; here he has shown a thorough command of varied resource, and has depicted with equal vividness the savage guardians of the state religion and the airy grace of Nausicaa's maidens. The most effective number is the central chorus, 'Alcinous built him a house,' which has afforded opportunity for much picturesque instrumentation, and the well-developed *finale* forms a worthy pendant to it.

The solo parts were entrusted to Madame Agnes Nicholls, Miss Adelaide Lambe, Mr. William Green and Mr. Foxton Ferguson, who all did full justice both to their own reputations and to Dr. Gray's music. The orchestra worked with a will to secure a sympathetic interpretation of the instrumental portions, and distinguished themselves in the attractively scored 'Dance of Phæacians' and in the sombrely dramatic introduction. The chorus, which at last year's performance of 'Everyman' showed a great improvement on previous years, out-did themselves on this occasion, and seemed determined to develop to the utmost the noble traditions of their ancient Society.

A very successful and impressive performance of Elgar's oratorio 'The Apostles' was given on June 14 by Dr. Mann's Festival Choir in King's College Chapel. The solo parts were taken by Madame Agnes Nicholls, Miss Edna Thornton, Mr. J. Reed, Mr. J. Farrington, Mr. Plunket Greene and Mr. Ffrangcon-Davies. A special contingent from the Norwich Festival Chorus represented the 'Mystic chorus.' The London Symphony Orchestra undertook the accompaniments, and Dr. Alan Gray was at the organ. Considering the difficulty of obtaining sufficient full rehearsal the work was admirably given, and the chorus was especially deserving of praise. The excessive reverberation in King's College Chapel is a serious drawback to most musical performances, but it may perhaps have enhanced rather than damaged the effect of Sir Edward Elgar's oratorio.

The Joachim Quartet visited Cambridge on May 9, and a more than usually large audience listened to their performance of Schumann's Quartet in F, Beethoven's in B flat (Op. 130) and Haydn's cheerful Quartet in G.—On May 17 a pleasant concert was given in the Hall of Trinity College by invitation of the Cambridge University Musical Society, at which the Society's amateur orchestra, under the direction of Mr. F. C. S. Carey, gave a very satisfactory performance of Mozart's 'Kleine Nachtmusik,' Elgar's Serenade for strings in E minor and Bach's Concerto for two pianofortes in C minor. The solo parts were played by Dr. Gray and Mr. C. B. Rootham.

The annual College concerts were given in the 'May week.' That at King's was notable for the performance of two part-songs with pianoforte accompaniment by Mr. F. C. S. Carey. These compositions—to words by W. E. Henley—which were sung not long ago at a concert of the Royal College of Music, are full of beauty and real poetic feeling, and we hope they are but the first-fruits of what is to come.

#### ROYAL OPERA AT COVENT GARDEN.

Three interesting events demand special notice; the revival of Wagner's 'Flying Dutchman' on June 4; the first performance in England of M. Massenet's 'Miracle in Three Acts,' entitled 'Le Jongleur de Notre-Dame,' on June 15, and the restoration of *ballet d'action* on June 21. Seven years have come and gone since Wagner's 'Dutchman' was performed at Covent Garden during the grand season, therefore the recent representation was very welcome.

New scenery painted by Mr. Harry Brooke, and a new ship which moved about as easily as a motor car, were provided, and special attention was paid to the realization of the supernatural effects in the third act. Herr van Rooy gave such a vivid embodiment of the Dutchman that it may be said to be one of his finest impersonations; and Fräulein Destinn was no less intense as the romantic-minded Senta. Herr Knüpfer as Daland also sang very finely, and the cast was completed by Fräulein Grimm as Mary, and Herren Burgstaller and Nietan, who severally personated Erik and the Steersman. Dr. Richter conducted, and in its entirety the performance was certainly the finest ever seen in London.

#### 'LE JONGLEUR DE NOTRE-DAME.'

M. Massenet's 'Miracle' was first produced at Monte Carlo on February 18, 1902, and was mounted for the first time in Paris at the Opéra-Comique on May 20, 1904. The libretto, by M. Maurice Léna, is founded on a legend of the Church of Rome, and is remarkable for there being no female character. The time is the 14th century, and the action takes place without and within the Monastery of Cluny. In the first act is seen the villagers' celebrations of the 1st of May, and the arrival of Jean, a poor juggler. He tries to amuse the crowd by some tricks, but without success, and at length, to gain a few pence, is induced to sing a popular sacrilegious song called 'L'Alleluia du vin.' As he is doing so the Prior arrives and denounces him, and draws so vivid a picture of his ultimate future that he enters the monastery to gain forgiveness. The second act shows the preparations in the monastery for the Feast of the Assumption. All the monks are doing something for the Virgin, but Jean can do nothing, and at length in despair he appeals to Boniface, the cook, who tells him that the Virgin will be pleased with anything he can offer. Acting on this advice, Jean enters the chapel in the night and proceeds to give a performance of his tricks and dances before the altar to the Virgin. The Prior, having entered, is about to anathematise him, when the figure of the Virgin becomes suffused with a soft light. Angels' voices are heard. The figure extends its arms in an attitude of blessing, and Jean, in an ecstasy of joy, falls dead.

The composer has made liberal use of plain-song inflections, the ancient modes and folk-tunes, but he has scarcely been successful in blending the old style with the new, and smallness of conception and superficiality of detail are more in evidence than impressive spirituality. The score, however, contains much dainty music. The people's songs and dances in the first act are very bright, the 'Alleluia' with its mock Credo is cleverly written, and genuine feeling rings in Jean's renunciation of liberty in his song before he enters the monastery. In the second act there is engendered a sense of dulness until Boniface sings the 'Legend of humility,' in which is related how Jesus escaped the slaughter of the Innocents by being concealed in a humble sage bush. This is set to a naive air most delicately accompanied, especially by the wood-wind. In the last scene dramatic contrast is obtained by the juxtaposition of Jean's delivery of an ancient song 'Chanson de guerre' and his dancing amidst sacred surroundings, but the composer fails to realize the impressiveness of the conclusion. The part of Jean was excellently embodied by M. Laffitte, the Prior was well served by M. Seveilhac, M. Gilbert gave a remarkably clever sketch of the jovial Boniface, and the four Monks, who severally sing about poetry, painting, music, and sculpture were well sustained by MM. Dognies, Artus and Crabé, and Mr. Frank Arthur. M. André Messenger conducted, and secured an excellent ensemble.

The revival in the grand season of the ballet as a separate entertainment doubtless carried the mind of many veteran opera-goers to their early days, when the *prima ballerina assoluta* was as popular an artist as the vocal *prima donna*. The *ballet d'action* must not be confounded with the ballets at the Alhambra and Empire theatres, in which the art of pantomime and dancing has been made secondary to the spectacular element. The *ballet d'action* largely partakes of a play without words, and the art of significant gesture is as important as lightness of foot. The Syndicate's revival of the traditional ballet is therefore to be commended, and was indeed necessary for the forthcoming presentation of Gluck's 'Armide.'



## 'LES DEUX PIGEONS.'

The terpsichorean experiment was made on June 21, when 'Les deux Pigeons' by M. André Messager was performed for the first time in London. This work, originally produced in 1886 at the Grand Opéra, Paris, follows the traditional form. It is founded on La Fontaine's fable, and tells a pretty story of how Pepio is lured away from his fiancée, Gourouli, by the fascinations of a gipsy girl; and how Gourouli, who is a lady of resource and enterprise, goes to the gipsy encampment and, feigning to be one of the tribe, wins back the allegiance of her lover. The music is melodious, graceful, often happily significant of the situation, always refined, and charmingly scored.

For the interpretation of the work the Syndicate engaged Mlle. Aida Boni, Irma Legrand and Lucie Raulin, and M. F. Ambrosy and others, and the *corps de ballet* from the Brussels Opera House. Mlle. Boni is a captivating exponent of her art, her facial expression and her gestures being as charmingly significant as her dancing. She was admirably supported by her associates, and the composer, who conducted, was warmly applauded by a manifestly well-pleased audience.

The most important of the new artists who have appeared since our last notice is Fräulein von Mildenburg, who made her début at Covent Garden as Isolde on June 6, and on June 11 impersonated Elisabeth in 'Tannhäuser,' on both occasions proving herself an artist of exceptional histrionic ability and vocal means. Madame Giachetti returned to Covent Garden on June 9, when she repeated her fine impersonation of Tosca in Puccini's opera of that name. Madame Kirkby Lunn sang as Carmen for the first time in the Grand Opera season on May 31, when M. Lafitte made his début as Don José. Madame Agnes Nicholls appeared as Venus in 'Tannhäuser' on May 28, and gave a remarkably chaste reading of the part. Herr Burgstaller sang for the first time at our opera house as Erik in 'The Flying Dutchman,' on June 4, and two days later appeared as Tristan. Signor Battistini joined the company on June 13 in the name-part of 'Rigoletto.' The other operas mounted have been 'Faust,' 'Roméo et Juliette' and 'Madama Butterfly,' Mlle. Destinni repeating her pathetic embodiment of the hapless heroine of the last-named.

## PHILHARMONIC SOCIETY.

The two concerts on May 31 and June 14 were not the least interesting of those given during the past season, the ninety-fourth year of the Society's existence. At the former a novelty was presented in a Pianoforte concerto in D composed by Mr. York Bowen. A model of conciseness—its three short movements follow each other without a break—the new work was received with manifest favour, the felicity of its themes and the effectiveness of its orchestration combining to give the concerto distinction and to give encouragement to the young composer, who played the interesting solo part in a most brilliant manner. A quasi-novelty was Mr. Gustav von Holst's vocal scena 'The mystic trumpeter,' a setting of Walt Whitman's words. It was originally produced at the Patron's Fund Concert of May 29, 1904, but the composer has revised the score, making important changes. Even now the work suffers from having been over-orchestrated, but there can be no question as to its cleverness. Miss Gleeson-White sang the scena with true artistic earnestness. Miss Marie Hall played Max Bruch's Violin concerto in G minor, in which she gave an ideally poetic rendering of the lovely slow movement. The remainder of the programme consisted of César Franck's 'Morceau symphonique' ('Redemption') and Schumann's Symphony in C.

Mr. Coleridge-Taylor opened the concert of June 14—the last of the series—with his new orchestral work 'Symphonic variations on a negro air,' the said air being well known in America as 'I'm troubled in mind.' Very few, if any, listeners could have been troubled in mind during the performance of this original and happily conceived composition. It is true that the composer had a characteristic tune for his foundation stone, but his superstructure

rose to the occasion—if the simile may be allowed; moreover the masterly and picturesque orchestration of this clever and effective composition calls for high praise. At the close of the performance Mr. Coleridge-Taylor, who conducted the performance, was warmly recalled.

The other novelty, modestly designated 'Ballad,' was Mr. Holbrooke's setting of Edgar Allan Poe's lyric 'Annabel Lee' for baritone solo and orchestra. In seeking to get the right orchestral colour for his canvas, Mr. Holbrooke discards flutes, trumpets and trombones; but by way of compensation he employs oboes, cor Anglais, clarinets, bass clarinet, bassoon, contra-bassoon, horns, harp, sixteen first and second violins, six violas, six violoncellos and three double-basses. With these resources the composer had no difficulty in providing the sombre accompaniment which the words demand. Mr. Kennerley Rumford did full justice to a work which considerably adds to its composer's reputation; both he and Mr. Holbrooke, who conducted, were several times called to the platform in response to the applause of a large and enthusiastic audience. M. Raoul Pugno again charmed everybody by his delicate and musical touch in interpreting the solo part of Rachmaninoff's C minor Pianoforte concerto and in Mozart's Rondo in A (charmingly played) and Chopin's Second Scherzo (Op. 31). Tchaikovsky's E minor symphony formed the second part of the programme and the concert terminated with the National Anthem. Throughout the season the orchestra has maintained its high standard of efficiency, and Dr. Cowen has conducted with his usual ability.

## THE MAGPIE MADRIGAL SOCIETY.

This valuable Society has now completed the twenty-first year of its existence, and during the whole of that period it has been conducted by Mr. Lionel Benson. Its speciality is the practice of the finest unaccompanied music, ancient and modern. The Society has attracted to its fold many of the most enthusiastic amateurs of social distinction. The programme of the concert given at the Royal College of Music on May 30 was of great interest, more especially to lovers of the music of Brahms, for it contained no fewer than six pieces by that composer, viz.:

VOELSLIED (4 parts) ..	"In stiller Nacht."
PART-SONG (4 parts) ..	"Es geht ein Wehen" (from Op. 62).
MOTET (6 parts) "Warum ist das Licht gegeben dem Mühseligen" ..	(Op. 74).
FEST UND GEDENKSPRÜCHE (8 parts)	<div> <div>"Unsere Väter hoffen auf dich" ..</div> <div>"Wenn ein starker Gewapneter" ..</div> <div>"Wo ist ein so herrlich Volk" ..</div> </div>
	(Op. 109).

Eleven other part-songs and madrigals were performed; all the music had been conscientiously prepared. The tone of the choir is good, although it lacks deep resonance, and the tenors are rather weak in the balance. Sometimes the attack was remarkably good. Brahms's 'Warum' proved to be a too severe test of the capacity of the choir to maintain pitch, but all the same it was a very interesting performance. It is certainly a piece that would severely try the powers of the best choirs in the country. It is too long for a competition piece, otherwise it might be recommended 'up north' to enterprising choirs desirous to interpret the finest music.

'A Litany' for female voices (four parts), composed by W. Y. Hurlstone, was very effective, and was encored. It was a weird and sad coincidence that this promising young composer died on that very day! Mrs. George Swinton and Mr. Henry Boulderson contributed some songs, and Mr. H. R. Bird was at the pianoforte.

Mr. Dan Godfrey sends a list of works performed, under his direction, by the Municipal Orchestra, Bournemouth, a document which gives further testimony to the enterprise and artistic standard associated with these sea-side music-makings. Of the total number (238) of works performed during the winter season, forty-one were by British composers, and of these twenty-four were new works.

THE FORTY-SECOND TONKÜNSTLER-  
FESTIVAL OF THE GENERAL GERMAN MUSIC  
SOCIETY, AT ESSEN. MAY 24-28.

The Annual German Carnival of Cacophony—for that it is more and more tending to become, besides bringing forward just a few works which may be heard of again—served at any rate to show how splendidly the art-life in the pre-eminent industrial town of the Big-Gun Queen has developed during the last decade. A superb modern concert hall in the shady town park, of which any town might be proud, an excellent municipal orchestra under a thoroughly capable conductor, Prof. Witte, competent choirs, and, last but not least, an art-loving, enthusiastic and hospitable population who do not allow the smoke from Miss Krupp's hundred chimneys to interfere with their musical appetite and digestion, whatever may be the effect on their lungs—these are the factors which, given some enjoyable music, warrant the best hopes for a successful festival. In the present case the hopes were not falsified, for an animated 'Fest-Stimmung' prevailed throughout the week. From this point of view, and taking into consideration the crowded audiences before whom an appalling avalanche of the newest and most modern music crashed down into the abyss of time and space, the meeting was a distinct success. But whether the greater part, or even a small fraction of the novelties proved really enjoyable to any but the most advanced of the young 'Heaven-stormers' amongst musicians, critics and amateurs may be doubted.

As the programme of the festival has already been published in THE MUSICAL TIMES, there is no need to mention, much less discuss, the whole of the fifteen new works. At the first concert, on May 24, a Symphony in E major by Hermann Bischoff, 'Sea-drift,' for baritone solo, chorus and orchestra by Fritz Delius, and a fantasia 'Life: a dream' (after Calderon's play) for violin solo and orchestra, by Otto Neitzel, proved the most important works. Bischoff, who is a pupil of Richard Strauss, handles the orchestra with something of his master's *bravura*. His first movement is a fresh, buoyant piece of music, built upon taking themes, and developed with much spirit and effect. Its bright promise is not however fulfilled by the remaining portions of this long symphony (it lasts an hour!). Long before the composer comes to a close his verbosity exhausts his listener's patience, so that the final impression is one of weariness which even an acquaintance with his 'programme' (for the symphony has a programme) does not dispel. Mr. Delius's 'Sea-drift' was generally acknowledged to be, with one exception, the most important work of the festival. It is a striking piece of musical impressionism, marvellously coloured, and, in spite of many extravagancies, harmonically fascinating. There is no thematic material to speak of; chords and modulations, sound-experiments and mood-picturing alone produce such an astonishing effect, and express the composer's poetic idea in such a convincing manner, that the listener feels persuaded almost against his inclination that he has heard a masterpiece of a very individual and novel kind. The difficult work was beautifully sung by the Essener Musikverein; the orchestra and the soloist, Herr Loritz, were equal to every demand that was made upon their intelligence. Strange to say, Herr Neitzel's fantasia shows unmistakable French influence. It is well written for the solo instrument, beautifully scored, and shows throughout the hand of a master of his craft who knows how to display his *esprit* as effectively in his compositions as he does in his critiques in the *Cologne Gazette* and in the *Leipzig Signale*, or in his lectures. Herr A. Kosman, the excellent leader of the Essen String Quartet, played the solo part superbly.

At the second orchestral concert on May 27 the chief novelty of the festival, Gustav Mahler's sixth Symphony in A minor, was produced. Realizing that a gigantic work, lasting over ninety minutes, would make quite exceptional demands upon the receptiveness of his audience, Herr Mahler had stipulated that his symphony should form a programme entirely by itself. 'Either this, or no performance!' quoth he. Events proved the soundness of his policy, for whereas some of the other concerts lasted five hours and produced utter exhaustion long before the end was

reached, the audience came fresh to Herr Mahler's symphony, and the impressions it produced were not obliterated by several succeeding hours of other composers' music. It says much for his position in the musical world in Germany that he could make such a condition and that it was agreed to. But then a Mahler premiere is as great an event in Germany or Austria as, say, the production of Sir Edward Elgar's hypothetical Symphony in E will be in England—when it does eventually get completed and is produced by Dr. Richter. Mahler's new work managed to get itself talked about long before the festival, for it was known to break the record as regards the quantity of percussion instruments employed; and nothing fascinates the average amateur more than to see the orchestral podium crowded with out-of-the-way specimens of what he calls 'kitchen furniture.' In addition to his usual large array of drums, cymbals, &c., Herr Mahler employs a glockenspiel, a set of deep bells, some cow-bells—already requisitioned by Sir Alexander Mackenzie in his 'Manfred' pastorate,—xylophone, several celestas, tambourine and tamtam, a wooden clapper, a birch broom to 'tickle' the drums, and a hammer to be struck on a Brodingnagian square drum. The last-named toy was, however, eventually dispensed with at the performance. That the whole of the wood-wind, horns and trumpets are doubled goes without saying.

Mahler's success was complete. Again and again he had to return to the platform to receive the congratulations and thanks of the crowded audience. Even those to whom his music remained a sealed book were carried away by his superb conducting of a marvellously finished performance. That the symphony has come to stay it would be rash to prophesy. Several things are in his favour: the diatonic nature of his long-drawn main themes, his rare sense of rhythm, and his splendid scoring, which generally allows the polyphonic web to stand out with exceptional clearness. His subject-matter is not always of a high order, but it enables him to build imposing structures. Indeed, as a musical architect he has few rivals. The first movement is a striking specimen of Mahler at his best. Virile and imposing, it carries the listener away with it on a powerful, broad symphonic stream. The *Andante moderato*, though its chief subject does not begin very promisingly, is deeply felt, at times tinged with a touch of melancholy, and worked up to some impressive climaxes. A middle section in the style of a pastorate introduces the cow-bells, thus suggesting a programme in spite of the composer's emphatic declaration that he does *not* write programme music. The *Scherzo*, which stands as the second movement in the printed score and only exchanged places with the *Andante* at the rehearsals, is in some respects the best movement. It is a clever and amusing 'Grotesque,' in which some listeners imagined they heard the grunting of pigs, the cackling of hens and the croaking of frogs. A mid-section, in 7-8 time and marked *Altvaerlich* (old-fashioned), is especially charming. In the enormously extended *Finale* (118 pages of full score!) the music becomes so complicated that even Mahler's masterful orchestration cannot prevent it from degenerating into absolute cacophony. It were a bold man who ventured a definite expression of opinion on such a complex and lengthy movement by a composer of Mahler's genius. Enough that it gave rise to much headshaking, though its tremendous physical force, so to speak, carried the audience with it and brought the happy composer an ovation.

Of the remaining works it is needless to speak in detail. A great deal of hideous sound-experiments, protracted beyond endurance in many cases, were inflicted upon the long-suffering audiences. That they failed to relish them was proved by the veritable frenzy of delight with which they greeted a beautifully made, comparatively simple, melodious, clear and eminently sane String quartet in D (Op. 41) by Hugo Kaun. Here was real music, and the people hailed it as they would a heaven-sent message. Herr Kaun's was the one undisputed popular success of the festival. It surprised some of the 'superior' ultra-moderns. But when musicians choose to write thus simply, naturally and beautifully, they find audiences ready to listen to them. And so it will always be.

## Musical Competition Festivals.

### HEXHAM (TYNEDALE).

(April 27 and 28.)

The first day was devoted to the children's choirs. Avingham school, Broomhaugh, Ryton Thorpe and Haltwhistle were among the prize-winners. The choirs combined under Mr. Tertius Noble, the adjudicator, to sing the cantata 'Vogelweid.' On the second day there were some good entries in the adult choral classes. The secretaries of the festival are Mrs. T. H. Ridley and Mrs. Arthur Gibson.

### NORTH-WEST NORFOLK VILLAGE CHOIR ASSOCIATION,

LYNN.

(May 9.)

This Association has grown out of Mr. W. H. Leslie's propaganda. It may be hoped that the work will be carried on without the personal factor being indispensable. The festival on this occasion brought forward some excellent choirs. In the first or preliminary section for small village choirs Thornton (Mr. T. Webster) was successful, and in the second section Heacham (Mr. A. H. Cross) was first. In the chief section the Hunstanton festival choir (Mr. E. E. Watson) gained the first place. The test-pieces were 'Take heed, ye shepherd swains' (Pearsall), 'Judge me, O God' (Mendelssohn), and 'And the glory' (Handel). In the female-voice section Hunstanton St. Edmunds (Mr. B. Roden Hilder) was successful. The total number of choirs that competed throughout the day was ten. Dr. Coward adjudicated. The secretary of the Association is Mr. Ernest E. Watson, of Hunstanton. Mr. W. H. Leslie retains his connection with the festival in the very useful capacity of treasurer. Their Majesties the King and Queen are amongst the numerous patrons of the Association.

### FEIS CREIL, DUBLIN.

(May 14 to 19.)

There were competitions in all branches of music, including choral, solo and ensemble singing, and solo pianoforte, violin and violoncello playing, organ playing, &c. The judges were Miss Agnes Zimmermann (pianoforte), Mr. Franklin Clive (singing), Mr. Arthur Payne (strings) and Mr. Ivor Atkins (choral singing). The entries in the choral competitions were much in advance of previous years, over forty choirs coming forward in the different divisions. The following choirs were the chief prize-winners:

The Maiden City Choir, Derry (Dr. D. C. Jones).  
 Varian's Choral Society, Dublin (Robert O'Dwyer).  
 Dublin Glee Singers (Mr. Joseph Seymour, Mus. Bac.).  
 Louth Ladies' Choir (Mr. Raymond Revelle).  
 Amphion Choir, Dublin (Dr. G. B. White).  
 Dublin Glee Singers (Mr. Joseph Seymour, Mus. Bac.).  
 Leinster School of Music (Mr. S. S. Myerscough).  
 Kenmare College (Madame J. Quinton-Rosse).  
 Lurgan Philharmonic Choir (Mr. A. J. J. Beatty).  
 Brian Boru Gaelic League Choir (Mr. William McGouran).  
 Philshoro Glee Singers (Mr. Peter Walsh).

The net of this important festival is cast very wide, as the syllabus enumerates fifty-seven classes and many of these are subdivided. The concert given by the prize-winners on the last day proved to be interesting and drew a good audience notwithstanding the bad weather.

### ESKDALE TOURNAMENT OF SONG, WHITEY.

(May 15 and 16.)

This year's festival, which was the fourth held in this district, showed that the movement maintains its hold on the musical amateur. Solo-singing was a feature, and there were some excellent choral performances. There were also violin and pianoforte classes. Mr. T. Tertius Noble adjudicated. The Misses Yeoman, of Woodlands Sleights, are the secretaries.

### BERKS, BUCKS, AND OXON (READING).

(May 17, 18, and 19.)

This is a movable festival. It is held in turn in various towns in the three counties. The choral classes are especially well supported, and the school classes are also well filled. In the village school section Dr. Somervell

adjudicated, and reasserted his view that part-singing was bad for the voices, and even for the characters of children. On the first day, besides the school and junior choirs, there were numerous small mixed-voice choirs, a boys' solo class (19 competitors), and instrumental classes (in which Mr. Percy Sharman adjudicated). In the evening the adult choirs combined, under Dr. H. P. Allen, to perform Haydn's 'Spring,' the Oxford orchestra assisting. Mr. W. D. Boseley played Handel's Organ concerto in G, and Mr. Francis Harford and Miss Frederica Daniell sang.

On the second and third days solo singing, pianoforte playing, accompanying at sight, singing at sight, vocal trios and quartets, organ playing, and schools and choirs from larger towns were tested. The adjudicators were Mr. H. Blower, Dr. Ernest Walker, Mr. H. Bird, Dr. C. H. Lloyd, Mr. Percy Sharman, Dr. H. P. Allen, Dr. Varley Roberts, and Dr. Sweeting, a rare galaxy of talent. The Rev. B. C. S. Everett's Windsor choir, the Banbury Madrigal and Glee Union (Mr. Sherwin Marshall), George Street, Oxford, Congregational Church (Mr. H. E. W. Phillips), the Parish church choir (men and boys), Banbury (Mr. W. Luttman), the 'Charles Child' male-voice choir, the Reading University College choir (Mr. J. C. Tirbutt) were prize winners in their respective classes.

At the final evening concert the 600 singers united under Sir Walter Parratt to perform Wesley's 'Exultate Deo' and Parry's 'Blest pair of sirens.' Both works were performed with great success, the latter work being encored. The festival is obviously exerting considerable influence in giving directness to practice and in educating taste. The secretaries are Mrs. Commeline and Miss S. A. Blunt.

### BURY (LANCASHIRE).

(May 25 and 26.)

This is a new festival, and if its future may be gauged by the success of the first venture, it will probably develop into one of the important events of its kind. The chief promoter of the scheme has been the Rev. E. A. Glenday, who has succeeded in gathering a committee of ladies and gentlemen who are convinced of the utility of the festival. Instrumental performances as well as numerous classes for vocal music were catered for in the syllabus. Solo-singing proved to be very popular, and there were almost overwhelming entries. Only one school—the Grammar School for girls—sent in classes. Green Mount Congregational Church Choir (Mr. Joshua Knowles), New Road Congregational Choir (Mr. George Webb), Salford Select Choir (Mr. F. W. Blacow) were among the prize-winners. Fifteen choirs competed. At the last session, on the second evening, there was a large audience to hear the final competitions. Dr. McNaught and Mr. C. H. Fogg adjudicated.

### HULL.

(May 30 and 31.)

This is a new festival promoted in the first instance by the Rev. T. F. Jones, of Burstwick Vicarage. In view of the novelty of the scheme to the inhabitants of the district, the fact that about one thousand competitors entered in the various classes must be accounted a remarkable success.

Hornsea sent in some capital entries in the school section and that for mixed-voice choirs. The Brigg, Burstwick, Scunthorpe Apollo and Barton choirs were also successful in their special classes. There were ninety-seven entries in the solo-singing classes, and three for the pianoforte trio class, in which the test was Gade's Trio in F (Op. 42). The adjudicators were Minor Canon Dams, of Carlisle, and Mr. Bernard Johnson.

### SHREWSBURY.

(June 4.)

The competitions held on Whit-Monday in connection with the Shrewsbury Fete were a success. The winners of the £50 prize for the best rendering of the choruses 'Ye nations, offer to the Lord' (Mendelssohn) and 'O gladsome light' (Sullivan) were the Huddersfield Glee and Madrigal Society (Mr. J. W. Armitage). In the male-voice piece 'The Spartan heroes' (Protheroe) five choirs competed. The Warrington male-voice choir, under Mr. W. S. Nesbitt, gained the first place. The prize of £10 for juvenile choirs was won by the Higher Grade School choir, Shrewsbury (Mr. T. Guerin Robin). Four bands competed in one section

and the prize was awarded to the Wingates Temperance Band. In the contest for Shropshire bands seven competed, Jackfield band being first. The adjudicators were (vocal) Dr. Roland Rogers, Bangor; (bands) Mr. J. W. Beswick, Manchester.

#### WITHAM (EAST ESSEX). (June 9.)

The first competitive festival here was held with unexpected success. It was not that there was a large number of entries, as one full day sufficed for both the competitions and the concert. It was the widespread interest taken in the event and the very careful preparation made by the various competitors that constituted its success. Only adult vocal classes were catered for on this occasion. Terling, under Lady Rayleigh, and Birch, under the Rev. E. P. Luard, gained distinction in the church choir class. The sight-singing was very creditable. In the chief class six choirs competed. The Excelsior singing club from Chelmsford, under Mrs. T. H. Waller, sang admirably and gained the first position.

In the small parish choir section, Birch (Rev. E. P. Luard) was first. At an evening concert the choirs combined, under Dr. McNaught the adjudicator, to sing several choruses. Mrs. F. C. Bramwell (Miss Hilda Foster), Miss Katherine Jones, and Mr. Gervase Elwes sang and Miss Susan Lushington played violin solos.

The festival was organized mainly by Mr. F. C. Bramwell.

#### LYTHAM (LANCASHIRE). (June 14, 15, and 16.)

It is a remarkable testimony to the enthusiasm of amateur musicians in the north-west corner of England that the numerous festivals held there all gain steady support. Lytham, although only a few miles from Blackpool, was able this year at its sixth festival to attract a surprising number of excellent soloists and choirs, and to eclipse its previous record in the number of competitors. There were 60 adult solo singers, 31 pianoforte and violin players, 24 junior solo singers, 9 school choirs, 11 vocal quartets, 17 men's-voice choirs, and 10 mixed-voice choirs. The children's day was a great attraction. It brought forward what was declared to be some of the most perfect school choir singing that had been heard at these and similar gatherings. The Revue (Blackpool) Council School, under Mr. J. R. Rigby, especially distinguished itself by the perfection of its unaccompanied three-part singing. An interesting feature was the performance, by the combined choirs, under the direction of Mr. H. Whittaker, of Blackpool, of 'A garland, a song for children,' in which a number of national and folk-songs are arranged for connected performance. Action-songs receive unusual attention in this district, and on this occasion 'Caller Herrin,' treated in this fashion by the young girls of the Eldon Street (Preston) School, under Miss Irvin, gave the audience a thrill they are not likely to forget.

The Reedyford choir (Mr. R. R. Widdop) was first in the mixed-voice choir section, and the Lyric male choir (Mr. Joseph Smith) from Preston first in the small male-voice choir section. Artistically, the most important performances were those of the choirs in the chief male-voice choir section. The test-pieces were 'Feasting I watch' (Elgar), 'From the sea' (MacDowell), and 'The old soldier's dream' (Cornelius). All three pieces call for the finest possible singing, and as on this occasion they were interpreted by two of the best equipped male-voice choirs in the country, the competition was intensely interesting. The Cornelius piece, which is a splendid example of the peculiar genius of its composer, created a profound impression. The Manchester Orpheus (Mr. W. S. Nesbitt) gained the first place and Southport (Mr. J. C. Clarke) came close behind. Four choirs competed. The adjudicators were Dr. McNaught and Mr. C. H. Fogg. The official accompanists were Mr. A. Vivian Jackson and Mr. T. S. Warburton, both of Blackpool.

#### ST. CECILIA CLUBS, LONDON. (June 19 and 20.)

This is a Union of working girls' clubs for the purpose of a choral competition. This year's event took place at the Passmore Edwards Settlement in Tavistock Street. Ten intermediate choirs competed on the first night, the first place falling to Peel Institute (Mr. V. Merry). The tests were 'Sweet and low,' two-part song by Luard-Selby, and

'The song of the gale,' two-part song by Myles B. Foster, and, besides, each choir sang a unison sight-test. On the second evening four advanced clubs competed and the singing was very creditable to teachers and pupils. The tests were the trio 'From the green heart of the waters' (Coleridge-Taylor) and a trio arrangement of 'Blow, blow, thou wintry wind' (Stevens). In addition sight-singing in two and three-parts was imposed. The result showed that considerable pains had been spent on the study of expressive singing, and especially of sight-singing. St. Mary, under Mr. Harvey Grace, excelled in nearly every point and gained the challenge picture offered as a prize. Dr. McNaught adjudicated. Mrs. H. G. Lousada is the secretary.

The festivals at Spilsby (Lincolnshire), April 23, Northampton, April 28 to May 5, and Petersfield (Hants), April 24, 25, 26, were all held with success.

## London Concerts.

### ROYAL ACADEMY OF MUSIC.

The chief feature of the students' concert at Queen's Hall on June 1 was the production of two compositions by Mr. Hubert Bath, Goring Thomas Scholar. They are termed 'Two sonnet reflections,' and their novelty consists in the composer requiring the poems—Rossetti's 'Death in love' and 'A sea-spell'—to be recited before the music is played. This method has two advantages—the reciter is not rendered inaudible, which too commonly occurs in accompanied recitations, and the listener's mind is prepared for the composer's ideas. Mr. Bath has written for string octet, pianoforte and organ, and he has done so with a skill and melodic inventiveness which promise further achievements. It should be added that the sonnets were expressively declaimed by Miss Vera Cockburn. Another student work was an 'Introduction and allegro' for octet of strings by Miss Eleanor Rudall. Considerable independence of idea is shown in this, and the fair composer deserves encouragement. Praise is due to Miss Dorothy Grinstead for her rendering of four Pianoforte studies (Op. 19), by Poldini, whose opera 'The vagabond and the princess' was recently produced at Covent Garden. Much promise was also shown in violoncello solos by Miss Gwendolen Griffiths, and songs were contributed by Mrs. A. L. Shergold, Miss Kathleen Nigel Jones, Miss Alice Baxter and Mr. James McNaughton Duncan.

### ROYAL COLLEGE OF MUSIC.

Encores are rightly prohibited at the students' concerts of the Royal College of Music, but the inevitable exception occurred on June 13, when the audience clamoured for and was granted a repetition of a part-song for ladies' voices entitled 'Litany,' by the late Mr. William V. Hurlstone, a pathetic testimony to the genius of this exceptionally promising young composer. The evening opened with a symphony in C by Haydn and closed with Mr. S. Coleridge-Taylor's cantata 'Kubla Khan,' a melodious and clever setting of Samuel Taylor Coleridge's 'Vision in a dream,' performed for the first time in London at Queen's Hall by the Handel Society on May 23 last. Mr. James Friskin gave an admirable rendering of the solo part of Brahms's Pianoforte concerto in B flat, and songs by Mr. Ernest B. Farrar, artistically sung by Mr. Robert Chignell, completed the programme. Sir Walter Parratt and Sir Charles V. Stanford conducted.

### GUILDHALL SCHOOL OF MUSIC.

The orchestral concert given on June 20 at the City of London School by the pupils of the Guildhall School of Music reflected much credit upon all concerned. Two pianists appeared, Miss Alice M. Nielsen and Mr. Arthur L'Estrange, who were severally heard in Mozart's Concerto in D minor (No. 20) and in Weber's 'Concertstück,' and supported by the student orchestra conducted by Dr. W. H. Cummings. Miss Nielsen showed much musical feeling in the slow movement, and Mr. L'Estrange played with neatness, assurance and considerable repose; the vocalists were Miss Elizabeth Tarttlin and Miss Alice Stroud, both of whom showed promise. The programme concluded with Mendelssohn's overture, 'Calm sea and prosperous voyage.'



## PRIZE PHANTASIES.

At Bechstein Hall on June 22 were performed the six String quartet phantasies which gained the prizes recently given by the Worshipful Company of Musicians at the instigation of that enthusiastic amateur violinist, Mr. W. W. Cobbett. The chief prize (£50) was awarded to the composition of Mr. William Y. Hurlstone, whose lamented and premature death is recorded in another column. Those who listened to this charming work had no difficulty in endorsing the verdict of the adjudicators—Sir Alexander Mackenzie, and Messrs. W. W. Cobbett, Alfred Gibson and Hermann Sternberg. Rich in its subject-matter, Hurlstone's Phantasy is a composition of distinct merit in its musicianly and pleasure-giving qualities. Its three movements are deftly connected by a metamorphosis of two themes, and as the entire work is commendably concise it is a welcome example of linked sweetness *not* long drawn out. The remaining prize phantasies are by Messrs. Frank Bridge, James Friskin, Joseph C. Holbrooke, H. Waldo Warner, and Haydn Wood. Of these the compositions of Mr. Holbrooke and Mr. Friskin stand out above the rest: the former by virtue of its attractive *Adagio* and the latter in the quality of its humour—a sense that is not greatly possessed by most young English composers, judging from the lugubrious products of their pens. The phantasies were played by the Saunders Quartet, and pleasant relief was provided in a charming song, 'The blind boy,' by Mr. Hurlstone—one of his last compositions—most feelingly sung by Mr. Charles Mott and accompanied by Mr. Henry R. Bird.

## LONDON SYMPHONY ORCHESTRA.

The first of two concerts given by the London Symphony Orchestra with Herr Nikisch conducting took place at Queen's Hall on June 9 and attracted a large audience. No novelty was presented, but record is due of Herr Nikisch's vivid interpretation of the overture to Wagner's 'Flying Dutchman,' and of the intense realization of the introspective character of Brahms's Symphony in C minor. His reading of Strauss's symphonic poem 'Death and transfiguration' was not distinctive. The work came at the end of the programme, and before its commencement there was a considerable exodus from the hall. Had enough been heard, or was it that the admirers of Brahms and Wagner are not in sympathy with the music of Strauss?

## TONIC SOL-FA ASSOCIATION.

The annual festival held at the Crystal Palace on May 26 fully maintained its popular character. Two concerts were given on the Handel orchestra—the first by 5,000 juvenile singers, under the direction of Mr. S. Filmer Rook, and the second by 2,000 adult vocalists, conducted by Mr. L. C. Venables. Attractive programmes had been prepared for both music-makings, in the execution of which all who took part are to be congratulated. The novelty of the adult concert was a Festival Te Deum composed by Ciro Pinsuti and performed in England for the first time on this occasion. Mr. C. Hugh Rowcliffe and Mr. H. W. Weston were efficient organists, and Mr. Allen Gill adjudicated at the choral competition.

## SOUTH HAMPSTEAD ORCHESTRA.

The reputation already acquired by this orchestra, conducted by Mrs. Julian Marshall, was fully sustained at the twentieth annual concert of the Society which took place on June 12 at Queen's Hall. The chief feature of an over-long programme was Beethoven's Violin concerto, the solo part of which was beautifully played by Herr Fritz Kreisler. Praiseworthy performances were given of Brahms's Symphony in E minor (No. 4), and the ballet music from Mozart's 'Idomeneo.' The dramatic singing by Señor Luis Alvarez was greatly appreciated.

## MR. WILLIAM HENLEY'S QUARTET PARTY.

Some time ago the exceptional talent of Mr. William Henley as a violinist was commented upon in these columns, and his formation of a string quartet party is to be hailed with satisfaction. His associates are Miss Gertrude Crompton (second violin), Mr. James Lockyer (viola), and Miss Gertrude Ess (violinello), whose concerted playing

testified to individual ability and careful rehearsal. As will be surmised, Mr. Henley makes an admirable quartet leader; one who inspires as well as controls, and the three concerts given at Steinway Hall on June 8, 15 and 22 may be said to have established the party in the esteem of musicians. The first selection of quartets consisted of Svendsen's in A minor (Op. 1), Tchaikovsky's in F (Op. 22), and Mendelssohn's in E flat (Op. 12); and a like judicious variety distinguished the programmes of the other evenings.

## MISS ELENA GERHARDT'S VOCAL RECITAL.

There are some vocalists who have a good voice but one that is ill-trained, and others who can boast of good training but whose voice is of moderate quality; but it is rare to meet with a singer endowed with natural gifts who has thoroughly matured them by steady study. Miss Elena Gerhardt has done all this, which of course implies intelligence; and in addition she enters thoroughly into the spirit of the music she interprets—in brief, she is an artist for whom a great future seems in store. How difficult it is sometimes to account for the unsatisfactory rendering of music, whether vocal or instrumental, but on the other hand when a performance is really good it makes direct, immediate appeal. Miss Gerhardt sang everything well at her recital at Bechstein Hall on June 13, but the most striking numbers of her programme were: 'O liebliche Wangen' by Brahms; Jensen's delicate 'Am Ufer des Flusses'; and Hugo Wolf's 'Und willst du deinen Liebesten.' A good singer depends to a large extent for her success on her accompanist. On this occasion Mr. Arthur Nikisch was at the pianoforte, and by his able and sympathetic playing he intensified the charm and power of the singing.

Mischa Elman, the wonderful boy violinist, whose readings are so matured that he would seem to have very little to learn, played at the Queen's Hall on May 29 and June 11. On the latter occasion, supported by the London Symphony Orchestra, he was heard for the first time here in Brahms's Concerto in D, interpreting the solo part with astonishing depth of expression and technical mastery. The conductor was Herr Nikisch, who secured delightfully romantic renderings of the overture to Weber's 'Oberon' and Grieg's 'Peer Gynt' suite.

Miss Tilly Koenen, who gave the first of two song recitals on June 1 at Bechstein Hall, is gifted with a fine mezzo-soprano voice and dramatic perception that will always secure her a welcome in English concert rooms. She showed great versatility and was specially successful in her rendering of Schubert's 'Die Allmacht,' which was given with most impressive sincerity, breadth, and dignity. Miss Koenen's second recital on June 22 was equally successful.

Miss Edna Hoff, who hails from New York, held her first recital in London at Eolian Hall on June 6. She has a flexible and fresh-toned soprano voice, her programme attested to good taste, and her interpretations were distinguished by refined intelligence. Miss Hoff was assisted by Mr. Herman Sandby the Danish violoncellist. Mr. Hamilton Hartly played the accompaniments most sympathetically.

Amongst the many pianoforte recitals recently given, that by Mr. Harold Bauer on June 6 at Bechstein Hall lingers in the memory by reason of the intellectual and emotional significance of his readings. His selection contained Beethoven's Sonata in C minor (Op. 111); Schumann's 'Carnaval' and Handel's Suite in G; the inclusion of the last-named piece calls for special commendation—it is music well worthy of revival.

Mr. Albert Cazabon, a young violinist, made a very favourable impression at his recital at Steinway Hall on June 8. He produced a good tone from his instrument, and played with firmness, taste and brilliancy. Assisted by Miss Margaret Bennett, an admirable reading was given of Beethoven's Sonata for violin and pianoforte in F (Op. 24). Miss Dorothy Crompton contributed some vocal solos.

Miss Grainger Kerr's vocal recital at Æolian Hall on June 7 merits record if only by reason of the novelties in her programme. 'The song of the Genie' and 'Evening song' by Granville Bantock are good examples of his genius, the former broad and impassioned, the latter tender and poetical. A word of praise is also due to Mr. Norman O'Neill for his rondel 'In Guernsey,' and to Mr. Roger Quilter for 'Airly Beacon' and 'A secret.' Pleasing variety was contributed by pianoforte and violin solos, respectively played by M. Jean and Mlle. Marie du Chastain.

The Scandinavian vocalist, Froken Rodolfa Lhombino, assisted by Herr Heinrich Fiedler, gave a recital of vocal and violin music on June 11 at Bechstein Hall. The lady has a clear soprano voice, easily produced and flexible, and it was judiciously used in a number of songs and with special success in several Norwegian lyrics. Herr Fiedler's violin playing was much appreciated.

Miss Jessie Grimson's orchestral concert at Queen's Hall on June 11 presented several interesting features. Herself a violinist of great ability, her skill was shown prominently in Max Bruch's G minor Concerto. In this she was assisted by the 'New Symphony Orchestra,' a recently formed body consisting of some fifty instrumentalists conducted by Mr. Edward Mason, under whose direction commendable interpretations were given of Goetz's too much neglected Symphony in F, and Mr. Coleridge-Taylor's Orchestra ballad in A minor.

Miss Winifred Christie's third pianoforte recital on June 11 at Æolian Hall showed that the young artist is not only making good progress, but was distinguished by the first performance in London of Liapounov's 'Carillon' from the 'Etudes d'exécution transcendante' (Op. 11), a piece that may be compared to an epitome of the conclusion of Tchaikovsky's '1812' overture.

M. Hardy-Thé is a tenor vocalist trained in the best schools of French singing. His style, perhaps, would be more appreciated in the drawing-room than in the concert-room, but he manifestly gave pleasure to his audience at Bechstein Hall on June 12.

A most enjoyable evening was given by Madame Jeanne Raunay and Mr. Harold Bauer on June 12 at Bechstein Hall. Madame Raunay gave a remarkably fine reading of the heroine's great scena in Gluck's 'Iphigénie en Tauride,' and was equally successful in César Franck's 'Le Mariage des roses' and Berlioz's 'L'Absence.' The accompaniments were beautifully played by Mr. Bauer, whose pianoforte solos included Schumann's 'Faschingsschwank aus Wien' and Brahms's Rhapsody in B minor.

Miss Ellen Wigley gave a successful concert at Steinway Hall on June 12, at which Madame Frickenhaus and other artists assisted.

The Henriette Schmidt String Quartet—consisting of Mmes. Henriette Schmidt, Marie Rodriguez, Jeanne Levine and Hélène Dolmetsch—gave a very attractive concert on June 13 at Steinway Hall. Excellent renderings were given of Beethoven's Quartet in C minor (Op. 18, No. 4), and Borodine's Quartet in A minor, No. 1. A special feature of the afternoon's music was the performance—said to be for the first time in England—of Vivaldi's concerto for three violins, a work which consists of a vivacious *Allegro*, a brief but most expressive *Andante*, and a vigorous and rhythmical *Finale*, the pianoforte accompaniment being played by Mr. Charlton Keith.

The latest pupil of Prof. Sevcik, styling himself 'Floris,' made his first appearance in England on June 13 at Queen's Hall. He is understood to be a younger brother of the Bohemian violinist Franz Ondricek, and he would not seem to be as yet out of his teens. The youth showed great executive command over his instrument, and his

readings were refined, but it cannot be said that he displayed any marked individuality. His selection included F. W. Rust's Sonata in D minor, Bach's 'Chaconne,' and the first performance of a Violin concerto in A minor by Tor Aulin. The orchestral parts of the last-named, however, not arriving in time, the work was played with pianoforte accompaniment, consequently criticism is best postponed. The Queen's Hall Orchestra (conducted by Mr. Henry J. Wood) opened the concert with a performance of Richard Strauss's 'Don Juan.'

The first vocal recital given by Mr. John Coates at Bechstein Hall on June 14 proved such an artistic success that it is to be hoped he will give similar demonstrations of his skill as an interpreter. Mr. Coates's dramatic perception and artistic insight have long been recognized, but his versatility has never been seen in so favourable a light. He not only presented a programme remarkable for variety and contrast, but he keenly realized in his singing the subtle requirements of each composer, being no less successful in Bach's 'Hebt euer Haupt empor' than in old French ditties and modern English songs by Elgar, Parry and Granville Bantock.

Warm encouragement is due to Miss Isoline Harvey, a young violinist who, after studying at the Royal College of Music, has been with Prof. Sevcik. Although Miss Harvey has need of more study, she plays with genuine musical feeling and is very pleasant to listen to. Songs from her pen, severally entitled 'Sing to love' and a setting of Longfellow's 'Suspense' furnish proof that Miss Harvey also has creative talent. These songs were expressively rendered, respectively by Mr. Merlin Davies and Miss Olga Marsden, and pianoforte solos were contributed by Miss Una Bourne. Miss Harvey's recital took place at Bechstein Hall on June 14.

Miss Ethel Leginska increased the number of her admirers by her vivacious and clever pianoforte playing at her orchestral concert, conducted by Mr. Henry J. Wood at Queen's Hall on June 14. She is to be commended for having revived Henselt's Concerto in G minor, which is well worthy of being heard occasionally; in this and in Rubinstein's Concerto in D minor the young artist played with great brilliancy and intelligence.

On the occasion of Mlle. Marie Dubois and M. Jan Hambourg's pianoforte and violin recital (Æolian Hall, June 15) brilliant and significant interpretations were secured of Beethoven's Sonata for pianoforte and violin in A (Op. 12, No. 2) and Lalo's 'Symphonie Espagnole.' In the latter work Mr. Hambourg was associated with Miss Daisy Buckrout, whose rendering of the pianoforte arrangement of Lalo's instrumentation merits great praise. Mlle. Dubois's chief solo was Schubert's Fantasia (Op. 15), which she admirably interpreted.

Those remarkably clever young ladies, Misses Ruth, Phyllis and Margery Eyre, are not only the bearers of a name well known in musical circles, but have the distinction of forming an estimable instrumental as well as a charming vocal trio. At their enjoyable evening concert on June 19 at Æolian Hall, the chief instrumental work was Schumann's Pianoforte trio (No. 2) in F (Op. 80), of which an excellent interpretation was secured; and the vocal trios selected included 'The nightingale' (Thomas Weelkes), 'O sweet pleasure' and 'Returning from the village' (Jean de la Borde), and 'Brautlied' (Robert Kahn). The young artists also contributed solos on their respective instruments—pianoforte, violin, and violoncello—much to the manifest enjoyment of an appreciative audience.

Dr. Ludwig Wüllner sang most impressively at his recital on June 20 at Bechstein Hall. Every song was given with a truth and intensity of expression that imparted to each a vivid personality, and the recital was a splendid lesson to vocalists. Miss Johanne Stockmarr contributed some pianoforte solos with power and artistic insight.

The Belgrave Choral Society gave an interesting concert on June 15, the programme including Parry's 'Pied Piper of Hamelin' and Cliffe's 'Ode to the North-east wind' as its principal features. The solo parts in the 'Pied Piper' were sung by Mr. Alfred Heather and Mr. Noel Farrow. The accompaniments were played by Mr. van Lennep's symphony orchestra, which was also heard to advantage in the overture to 'William Tell.' Mr. Martin van Lennep conducted.

Among the overwhelming number of concerts and recitals recently given in London, record is due of the following:

Mr. Joseph Holbrooke's chamber concert at Messrs. Broadwood's on May 25. Herr Kreisler's violin recital, Queen's Hall, May 26. Miss May Mukle and Mr. Harford's violoncello and vocal recital, May 28, at Bechstein Hall. Mr. Francis MacMillan's violin recital, Queen's Hall, May 28. Miss Gertrude Peppercorn's pianoforte recital, Eolian Hall, June 8. Miss Irene Ainsley's vocal recital, Bechstein Hall, June 10. Mr. Boris Hambourg's violoncello recitals, Eolian Hall, May 26 and June 9 and 23. Mlle. Clotilde Kleeberg's pianoforte recitals, Eolian Hall, June 13 and 20. M. de Greef's pianoforte recitals, Eolian Hall, June 11 and 14. Miss Elsie Southgate's violin recital, Eolian Hall, June 16. Fraulein Rosa Olitzka's vocal recital, Bechstein Hall, June 18. Miss Agnes Zimmermann, and Herr Zur-Muehlen's pianoforte and vocal recital, Bechstein Hall, June 18. Signor Busoni's pianoforte recital, Bechstein Hall, June 19.

The concerts of the Philharmonic Society and the Magpie Madrigal Society are noticed on page 485.

### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

A testimonial concert of quite an exceptional character was given to Mr. F. W. Beard in the Town Hall on May 26. As conductor of the City Choral Society, Mr. Beard had done excellent work for seven seasons past, without fee or reward other than the artistic results achieved. The Society organized the concert, and assistance was generously given by composers and artists whose works had been given and interpreted at the Society's concerts. The living composers represented were Elgar, Stanford, Cowen and Granville Bantock; the conductors were Sir Charles Stanford, Mr. Henry J. Wood, Mr. Bantock and Mr. Beard himself, while the soloists included Mrs. Henry J. Wood, Madame Kirkby Lunn, and Messrs. John Coates, Dalton Baker and Plunket Greene. In addition were the full chorus and band of the Society. The programme comprised Stanford's 'Songs of the sea,' selections from Elgar's 'King Olaf,' Cowen's 'John Gilpin,' two lyrics, Bantock's 'Frisht's fancies' (Browning), and a miscellaneous selection. The function was a great success, the hall being crowded.

The promenade concerts at the Theatre Royal terminated on June 2 with a plébisite programme which included Tchaikovsky's 'Pathetic' symphony, 'Casse Noisette' suite, and '1812' overture; Beethoven's 'Leonore' overture No. 3; Wagner's 'Tannhäuser' overture and 'Ride of the Valkyries'; and Elgar's 'Pomp and Circumstance' march in D. There was an enormous attendance, and Mr. Landon Ronald and Mr. Max Mossel were greeted with hurricanes of applause.

The musical matinees at the Rooms of the Royal Society of Artists were brought to a close on June 9, when Mr. Oscar Pollack directed his two hundred and ninetieth concert. There was a capital attendance and much applause.

The concerts marking the close of the session at the Midland Institute School of Music began on June 14 with chamber music. The modern trend of the School was shown in the pieces selected—Glazounow, Ernest Chausson, César Franck and Christian Sinding being the principal composers represented.

The choral and orchestral concert was held in the Town Hall on June 20. The one choral work was César Franck's

150th Psalm, and the chief orchestral pieces were the same composer's Symphonic Variations for pianoforte and orchestra (Miss Olive Rider, pianist), and Glinka's overture 'Russian and Ludmila,' all performed for the first time in Birmingham. Mr. Arthur Hitch was the soloist in the Rondo Capriccioso for violin and orchestra by Saint-Saëns, Miss Marie Stuart and Miss Elsie Cornish contributed songs, and Mr. F. Mullings gave a song from Byron's 'Childe Harold's Pilgrimage,' the composition of Julius A. Harrison, a student. Mr. Granville Bantock conducted. Two performances of Gluck's opera 'Iphigenia in Aulis,' for the first time in England, took place too late for present notice. The Town Hall concert and the opera performances are public functions, a bold proceeding on the part of the directors, but one justified by the great interest taken in the work of the Midland Institute School of Music.

### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the present term took place on May 2 in the Town Hall under the auspices of the Musical Club, when the Joachim Quartet gave an excellent chamber concert. The programme consisted of Beethoven's String Quartet in E flat (Op. 74), Haydn's in D (Op. 76, No. 5) and Brahms's Quintet for Clarinet and Strings in B minor (Op. 115), a work composed for Prof. Mühlfeld, who played the clarinet part.

Only the most important of the College concerts given during the 'Eights Week' can be noticed. Balliol led off on May 20 with a chamber concert given by the Wesley Quartet, at which Schubert's Quartet in C minor was performed. Exeter followed on May 22 with a concert which included Sir Hubert Parry's 'Lady Radnor's suite' for strings and Tchaikovsky's Serenade for strings (Op. 38). The excellent rendering of several part-songs reflected great credit upon the training of Mr. C. E. Winn, the organ-scholar, who conducted. On the following evening Keble gave a capital concert. The programme, chiefly orchestral, included Beethoven's 'Leonora' Overture No. 3, Brahms's Orchestral Serenade, the *Scherzo* from Berlioz's 'Romeo and Juliet' and Tchaikovsky's 'Casse Noisette' suite, these pieces being interspersed with songs and part-songs. Mr. F. Shaw, the organ-scholar, conducted this exceedingly pleasant evening's music-making. On May 25 Queen's gave its concert, the most important item being a new short cantata 'Legend of the North,' for male voices, composed for the occasion by Mr. Percy Godfrey, who conducted. The programme also included a chorus, 'The Festival,' by Sir Frederick Bridge, who honoured the Society by occupying the conductor's desk.

Dr. Edvard Grieg had the honorary degree of Doctor of Music conferred upon him in the Sheldonian Theatre on May 29, when an enthusiastic attendance welcomed the popular Scandinavian composer, the semicircle and galleries being nearly filled with fair admirers of his genius. Dr. Grieg seemed much delighted and gratified, and when leaving the Sheldonian was greeted again and again with rounds of applause.

On June 6, in the same building, Sir Hubert Parry delivered his lecture on 'The function of thematic material' before an appreciative audience. The illustrations were admirably rendered by Miss Lightfoot (vocalist) and Mr. Friskin (pianist).

On June 16 New College gave an excellent concert. The principal items were Sir H. Parry's 'Pied Piper of Hamelin,' conducted by its genial composer, and Brahms's Pianoforte concerto in B flat, the solo part being played by Mr. Donald F. Tovey.

We must not omit to mention that on some of the Tuesday afternoons of this term Bach organ recitals have been given at New College, and that at Balliol the Sunday evening concerts have been continued as usual under the able direction of Dr. Walker.

Sir Walter Parratt has been elected an Honorary Fellow of Magdalen College, Oxford, of which formerly he was organist.

## Foreign Notes.

### AMSTERDAM.

A new symphonic poem by Alphonse Diepenbrock, entitled 'The great silence' and suggested by a sentence of Friedrich Nietzsche, 'Here is the sea; here can we forget the town,' was recently produced, and immediately (*i.e.*, at the same concert!) repeated.

### ANTWERP.

'Le Tasse' (Tasso), a new opera in four acts and eight tableaux by M. Eugène d'Harcourt, was recently produced at the Théâtre Royal with great success. It is a melodious work of the grand opera type of which Meyerbeer has supplied the best examples. Some of M. d'Harcourt's airs, duos, &c., roused the audience to genuine enthusiasm.

### BASEL.

After lengthy discussion and much argument pro and con, it has been decided to rebuild the municipal theatre on the old site on the Steinenberg, at the corner of the Theatre Street. The new building is to cost 2,300,000 francs and will of course excel its predecessor in every way.

The International Musical Society will hold its second Congress in Basel on September 25, 26 and 27 next. Its proceedings are scheduled under eleven heads, upon one of which, 'Questions of musical organization,' Dr. Charles Maclean, of London, will speak.

### BERLIN.

Felix Weingartner has just now a good opportunity of pondering on the wisdom of the German saying that 'it is not advisable to sell the bearskin until you have caught the bear.' After all the fuss of affectionate leave-takings from his devoted Berliners, farewell concerts, regretful adieux, in the Berlin Press eulogistic reviews of his career as conductor, and paragraphs in every musical paper in the civilized world, the unexpected has happened! The Berlin Generalintendantur der Königlichen Schauspiele has sternly set its face—as behoves an institution with such a formidable title—against granting the unhappy Felix the desired permission to retire. The last of the season's concerts deserving notice were a 'Bach' organ recital by Herr Carl Straube, and visits from two foreign male-voice choirs. The former took place on May 15 in the Garrison Church and impressed certain Berlin critics sufficiently to warrant their speaking of Herr Straube's doings in terms like 'an epoch-making event.' Their justification for such language seems to lie not so much in the organist's remarkable virtuosity, but in his strongly 'subjective' interpretation of Bach's music. This caused him to perform a piece like the great 'Fuga concertata' in D with a brilliancy bordering on the 'impossible,' and others in a quiet, subdued manner, which are generally given in a 'brilliant' style by the average organist. That Herr Straube's subjectivity is the outcome of a deep-thinking artist's nature, and not of caprice and a wish at all hazards to be different from other performers, cannot be doubted. In how far his interpretations can be considered legitimate it is impossible in the absence of any 'tradition' to decide, nor can the effect of his view on other organists, German or foreign, be gauged at present. That they will be fiercely combated seems but natural. The concert of the Basle male-voice choir, on May 23, under Kapellmeister Hermann Suter served to introduce another first-rate body of singers. Its 160 members are splendidly drilled, and technically as well as intellectually their performances were above criticism. Their perfection in keeping pitch especially excited admiration. The programme included Schubert's 23rd Psalm, the conductor's 'In der Fremde' (which had to be repeated), 'Walpurga' by Hegar, 'Held Samson,' by Reinecke, R. Strauss's 'Lied der Freundschaft,' Hans Huber's 'Verblüht,' and choruses by Andree, Billeter, C. Munzinger, &c. That Swiss composers were specially favoured in selecting the programme was only natural, but that their pieces proved of very considerable worth came as an agreeable surprise. The other foreign Society was the small but most excellent male-voice choir of about fifty members, the Suomen Laulu, from Helsingfors, under the direction of Mr. H. Klemetti, who has so drilled his enthusiastic Fins that they gave Berliners a

most favourable opinion of the state of musical culture in the politically much-tried Grand Duchy by the Baltic Sea. The Suomen Laulu excels in roundness and fulness and marvellous gradations of tone, perfect enunciation and a breathing technique suggesting a consummately trained solo-singer. A very unconventional programme added to the charm of those Finnish and finished vocalists, who, by-the-way, sang everything by heart. The part-songs by native composers such as Genetz, Järnefelt, Krohn, Palmgren, Törnudd (all unknown names to us!) were racy of the soil on which they were conceived, and in melody, harmony, and rhythm offered delightful surprises. A piece of wild, almost demoniac fascination and remarkable power of expression entitled 'Die Zauberrune' (The magic rune), by Törnudd, and a delicious cradle-song by Palmgren, were especially appreciated.

### COLOGNE.

Some years ago, while staying in the metropolis of the Rhinlands, King Oscar II. of Sweden heard the famous Cologne male-voice choir. The singing must have left a most favourable impression on His Majesty's mind, for when he passed through the town recently he expressed a desire to renew the pleasure of his former visit. The choir, numbering 210 voices and conducted by Prof. Schwartz, thereupon foregathered in the music-room of the Hotel du Nord, and, with the King alone forming the audience, sang a selection of pieces including F. Hegar's famous Ballade 'Totenvolk' ('The phantom host,' which deals with an episode in the history of Sweden), Schumann's 'Ritornello,' a Swedish folk-song 'Spin, spin,' arranged by Hugo Jungst, and Breu's 'Frühling am Rhein.' His Majesty expressed his delight in and his thanks for the 'extraordinarily beautiful singing,' and freely chatted with the members of the committee about the Society's history and affairs generally. Signor Mascagni was enthusiastically greeted at the first performance here of his new opera 'Amica,' which he conducted. That he was also engaged to conduct the work which made him famous and on which his fame solely rests, viz., 'Cavalleria Rusticana,' goes without saying; and that the 'gemüthliche' Rheinlanders loved it as much as ever seems but natural, since it is the same the world over. 'Amica' was warmly received, but it is doubted whether it will fare any better than the many other post-Cavalleria attempts of the hero of the one and only Intermezzo.

### DÜSSELDORF.

On July 29, the fiftieth anniversary of Schumann's death, a memorial tablet will be affixed to the house, corner of Alleestrasse and Grabenstrasse, in which the great master lived from 1850 to 1853, while he was municipal Music-Director.

### ELBERFELD.

In the presence of the composer the Lehrergesangverein (teachers' chorus) under Dr. Hans Haym gave a very successful Friedrich Hegar concert, at which a number of the Swiss master's fine choral ballads were excellently performed. Hegar himself conducted his latest work 'The heart of Douglas' for soli, chorus of men's voices and orchestra.

### FRANKFURT-ON-MAIN.

Old Johann Schenck's once famous opera 'Der Dorfbarbier' (The village barber) has been very successfully revived by the operatic class of the Raff Conservatorium. The work was first performed in Vienna in 1796, when Schenck (1753-1836) was in his forty-fourth year. To-day he is chiefly remembered because he gave Beethoven some lessons in counterpoint, and in a fit of enthusiasm kissed Mozart's hand during the overture at the first performance of 'Die Zauberröte.' Who could blame him for that kiss?

### GÖRLITZ.

The programme of the sixteenth Silesian Musical Festival on June 17-19 included Mozart's 'Requiem' and Schumann's 'Faust' Scene (first day); Bruckner's 'Te Deum,' R. Strauss's 'Domestic Symphony,' Liszt's symphonic poem 'Prometheus,' and his choruses in Herder's 'Prometheus Unbound' and the *Finale* from Wagner's 'Götterdämmerung' (second day); Beethoven's eighth Symphony, Pianoforte concerto in C minor by Count Hochberg, Georg Schumann's

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'Sehnsucht' and the 'Meistersinger' *Finale*: the orchestra of 110 performers was the Berlin Königliche Kapelle, under Dr. Muck. Of the fifteen soloists few if any seem to be known in England. Miss Edyth Walker, of Vienna, is perhaps the sole exception.

## HALLE.

A new Symphony in F minor by Prince Henry XXIV. of Reuss (jüngere Linie) was produced here on May 19 at a concert given by the Singakademie, under Prof. Reubke, and very favourably received, especially as regards the first and third movements.

## HEIDELBERG.

A Schumann memorial concert of the Bach Choir under Prof. P. Wolfram deserves mention, because it was given in what was formerly called the Museums-Saal, and now forms part of the University buildings. The room, though no longer devoted to concerts, was chosen on this occasion to recall the fact that Schumann, when a student at the University, made his first and only public appearance as a pianist on this identical spot.

## HELSINGFORS.

An unusually deep impression was made at a recent chamber concert in the Music Institute, by a new Pianoforte quintet by a young Finnish composer, Erik Furnhjelm, a pupil of the recently deceased Martin Wegelius. Invention and knowledge are equally remarkable in their freshness and strength, and except in the *Adagio*, where Wagnerian influences can be traced, the style is strangely individual, considering that the quintet is the work of a youth of twenty-two summers. The composer, who was greeted with the utmost enthusiasm, will doubtless be heard of again before long, for he is only the latest among a number of very talented Finnish composers who are commencing to make a stir in the music world.

## KLAUSENBURG (TRANSYLVANIA).

A new opera 'Széchi Mária,' by Julius J. Major, of Budapest, was produced here recently.

## LEIPZIG.

It is many years since the opera scored a success anything like that which attended the first performance here of R. Strauss's 'Salome,' on May 25. Kapellmeister Hagel conducted this most difficult of all operas with consummate ease.—The fourth subscription concert of the Riedel Society, held in the Old Thomaskirche on May 31, was devoted to several pieces by Scarlatti, Jomelli, Zingarelli and Perez, to show the development of church music, by Neapolitan composers, anterior to Mozart, and to some rarely-heard short works by that master himself. These latter included a Kyrie for five soprani—a masterpiece of canonic writing—an Agnus Dei for soprano solo and orchestra, and the Kyrie and Gloria from the Missa Brevis for chorus and organ. A recitative and air for soprano, an *Andantino affettuoso* for oboe, string quintet and continuo, both by Hasse, completed a highly interesting and instructive programme, which was excellently performed under the direction of Court Kapellmeister Dr. Göhler.

## MANNHEIM.

To celebrate the fiftieth anniversary of its foundation the male-voice choir 'Liederkrantz,' gave two festival concerts under the direction of Court-Kapellmeister Hildebrand, at which a new choral work, 'The death of Sardanapalus,' by Lothar Kempster, was produced, and very favourably received.

## MAYENCE.

A Handel Festival under the auspices of the Empress Frederick Foundation, and conducted by Prof. Fritz Volbach, took place here on May 17 and 18. 'Judas Maccabeus' and 'Saul' constituted the programme, and were performed in accordance with Prof. Chrýsander's editions. In fact the Empress Frederick Foundation has for its object the popularization of Chrýsander's attempts at 'reconstructing' Handel's masterpieces. Some strange things, for which even Chrýsander cannot be held responsible, were done, e.g., instead of the final chorus in 'Judas' the 'Hallelujah' from 'The Messiah' was sung; and in 'Saul' a movement from a concerto for organ and

orchestra was interpolated to suggest David's fight against the Philistines! New horns (in D and G) and trumpets (in D and F), specially constructed by Messrs. Alexander, of Mayence, were used, on which it is said the most difficult even of Bach's passages can be played with ease.

## MILAN.

A new opera 'O Eidelberga mia,' under which euphonious title it is not difficult, in spite of the dropped aspirate, to recognize Meyer-Förster's popular play 'Old Heidelberg,' will be produced next season at La Scala Theatre. The composer is Ubaldo Pacchierotti.

## MUNICH.

Max Reger—whose first orchestral work, the 'Sinfonietta,' was the most important and most fiercely discussed orchestral novelty of the past season in Germany—has just completed another work of symphonic dimensions, viz., a Serenade (Op. 95) in four movements, in which the strings, with the exception of the double-basses, are divided into two orchestras. These orchestras (or 'choirs') are meant to be grouped to the conductor's right and left, one of them playing *con sordino* throughout. The wind and percussion instruments are restricted to two each—flutes, oboes, clarinets, bassoons, trumpets, horns and drums—with one harp. Hof-Kapellmeister Pohl, of Stuttgart, has secured the first performance of this interesting novelty.

## PARIS.

It has been known for some time past that M. Camille Saint-Saëns was engaged upon a new 'grande Ode musicale,' to be performed at the festival in connection with the celebration of the tercentenary of the birth of Pierre Corneille. The eminent French composer, himself an enthusiastic admirer of the great French dramatist, was unanimously chosen for this task by a committee of the foremost French poets and musicians of the day. The poem, by M. Sébastien-Charles Leconte, begins with an apostrophe to Paris, 'ville que la Pensée et l'Art ont faite sainte,' after which a number of characters from Corneille's greatest tragedies sing, to Saint-Saëns's music, certain famous lines appertaining to their rôles. The ode concludes with a peroration in the style of an apotheosis, in which, according to M. Gabriel Fauré in *le Figaro*, 'the united forces of the two choirs, organ and military band form a brilliant ensemble charged with enthusiasm and heroic strength.' The work was performed more or less 'privately' at the Grand Opéra on June 6.

The Académie des Beaux-Arts at its last meeting awarded the Trémont prize of 1,000 francs for the composition of an opera to M. Gabriel Dupont, author of 'La Cabrera' (the Goatherd); the Chartier prize of 500 francs for chamber music, to M. Charles Duvernoy; and the Monbigne prize of 3,000 francs for opéra-comique, to M. Ch. M. Widor, for his 'Fishermen of Saint-Jean.' The jury of the *Concours Crescent*, under the presidency of M. Camille Saint-Saëns, divided the prize of 20,000 francs between M. Eugène Cools, for a Symphony for orchestra alone, and M. Guy Ropartz, for a Symphony with chorus. This is the first time the competition has been devoted to Symphony. Each prize-winner receives, in addition, the sum of 1,500 francs to defray the expenses of copying, while the conductors who produce the prize works will be awarded 4,000 francs for M. Cools's score, and 10,000 francs for M. Ropartz's Choral Symphony, as contributions towards their expenses.

M. Taffanel, first conductor of the Grand Opéra, who has been unwell for some months, has resigned. His successor is M. Paul Vidal, who will have MM. Mangin and Henri Busser under him as second and third conductors respectively.

On May 19 M. Camille Saint-Saëns gave a concert in the Salle Erard to celebrate the sixtieth anniversary of his first public appearance. It is difficult to realize that the master who is as busy as ever with his pen, and does not allow a single year to pass without producing some important work, was born so long ago as October 9, 1835. If he may never have to be counted amongst the greatest composers, his melodic charm, perfection of form, the clearness and sanity of his style and the beautiful colour of his music have been enough to give pleasure to countless thousands in concert hall, theatre and drawing-room, while as an executant both

on the organ and pianoforte he has enthused audiences in nearly every civilized country. M. Saint-Saëns played, before a brilliant audience, the *Andante* and *Allegro* from his first concerto, Beethoven's E flat concerto—a reminiscence of his earliest triumphs as a pianist—and two smaller pieces from his pen, viz., 'Wedding-Cake' and the 'Rhapsodie d'Auvergne.' Madame Auguez de Montalant sang several of the master's songs, MM. Francis Planté and Léon Delafosse played the 'Caprice héroïque' and a Scherzo, both for two pianofortes, and the orchestra of the Conservatoire, under M. Georges Marty, performed the overture to 'Andromache.' Needless to say, the veteran master was received with the utmost enthusiasm, which was all the more genuine because the audience knew that he had generously arranged to hand over the proceeds of the concert to the funds for the alleviation of the distress caused by the appalling disasters of Courrières and the Vesuvius eruption.

## ST. PETERSBURG.

To celebrate the opening of the Imperial Duma, Alexandre Glazounoff has composed a hymn for chorus and orchestra on a poem by R. A. Sokolow, entitled 'To the Elect of the Russian people.'

## STOCKHOLM.

The first Swedish musical Festival was held here on May 30 and 31 and June 1 under the direction of MM. Tor Aulin, Nordqvist and Henneberg. The programme was entirely devoted to Swedish compositions. One wonders how three days' music-making could be devoted to a national art of which virtually nothing is known in England.

The degree of Doctor of Music was conferred upon Mr. Hugh Blair and Mr. William H. Speer at Cambridge University on June 14.

The Musical Union, Wellington, N.Z., gave a performance of 'The Messiah' in the Town Hall on Tuesday in Holy Week (April 10), under the direction of Mr. Robert Parker. Special interest was imparted to the occasion by the use, for the first time in conjunction with band and chorus, of the splendid organ recently built by Messrs. Norman & Beard. Mr. F. W. Rowley presided at the instrument and gave most valuable help. On Friday in Passion Week selections from Bach's 'St. Matthew' Passion were performed in St. Paul's Pro-Cathedral. The recitatives were admirably sung by Dr. Kington Fyfe and Mr. C. Clarkson, and two of the soprano solos by Mrs. B. M. Wilson. The chorales and several choruses were well rendered by the choir. Mrs. T. A. Revell lent efficient aid at the pianoforte, and Mr. Robert Parker (organist and choirmaster of the Pro-Cathedral) presided at the organ.

The Southall Choral Society gave a successful performance of Coleridge-Taylor's 'Hiawatha's wedding-feast' on May 30, the picturesque music receiving ample justice at the hands of the large and well-trained choir. The tenor solo, 'Onaway, awake, beloved,' was sympathetically sung by Mr. Frank Beckett. The solo vocalists in the miscellaneous second part were Miss Maud Hardy and Mr. Edward Halland. Mr. Edward A. Puttee conducted.

The Workshop Musical Society terminated its season on May 30 with a members' concert in the Town Hall. The programme consisted chiefly of the works in which the Society was concerned in the recent North Notts Musical Competitions at Retford, Stanford's 'The battle of the Baltic,' Mackenzie's three-part song 'The distant bells' (in which the ladies of the choir were the prize-winners) and Dr. Brewer's 'A ballad when at sea' by the male voices. Mr. Hamilton White conducted.

At a general meeting of the Portmadoc Choral Society, held on May 22, Mr. J. Charles McLean, conductor of the Society, was presented with a pair of solid silver candlesticks on the occasion of his marriage.

Mr. Edgar L. Bainton has been appointed conductor of the Newcastle-on-Tyne Postal Telegraph Choral Society.

## Answers to Correspondents.

D. B.—The instrument—incribed '1617, G. Plumtre'—of which you send us a photograph is an early specimen of the horizontal zither. Two melody strings, tuned in unison, ran over the finger-board where the letters for the notes are marked. The finger-board has lost some of its frets as well as its lettering. Then there were also five accompaniment strings plucked with the fingers of the right hand, whilst the thumb (as in the modern German zither) struck the melody-strings with a small thimble-plectrum. Praetorius (1619), who gives a picture of a similar instrument in his 'Organographia,' calls it the Scheidholt: in his instrument, however, there are only two or three accompaniment strings. An almost identical form is now in use in parts of France, where it is known as the *Bûche* or *Épinette des Vosges*. In Norway there is a like rectangular form in use called *Hommel*. We much question the date 1617 on your instrument. It seems too early for its advanced form and arrangement. Praetorius' Scheidholt is much more elementary. However, only a thorough examination of the curiosity would satisfactorily determine this.

V. O.—Yes, instances can be cited in which the rhythm of a tune has been changed. William Knapp published his long metre tune 'Wareham' in both triple and double forms. Orlando Gibbons's tune 'Angel's Hymn' is a similar example, though he may not have authorized the two versions. The National Anthem has also been subjected to a rhythmical metamorphosis, by Czerny in his 'Queen Victoria's Coronation march' (1838), where the familiar tune—in quadruple rhythm—forms the trio of that now forgotten composition. Such a topsy-turvyism, however, is no justification for any conductor who vigorously beats four in a bar when 'God save the King' is performed.

MUSICUS.—We have answered your Sullivan question on more than one occasion, but we gladly do so again. For biographical material see the 'Dictionary of National Biography'; Arthur Lawrence's 'Life' of the composer; Charles Willby's 'Masters of English Music'; W. J. Wells's 'Souvenir of Sir Arthur Sullivan' (Newnes); Grove's 'Dictionary of Music and Musicians'; THE MUSICAL TIMES of December, 1900, and various numbers in 1901. The foregoing sources of information will furnish you with suitable musical illustrations for your lecture.

BARITONE.—(1) The compass of Joseph Holbrooke's scena 'Marino' is from the low G (bass clef) to the upper F sharp, two octaves less a semitone: it is published by Messrs. Novello at 3s. net. (2) The compass of the same composer's 'Annabel Lee' is from B to G, an octave and a sixth: the ballad is published by Messrs. Boosey at 2s. 6d. net. (3) Brahms's Romances from Tieck's 'Magelone,' edition for a low voice, is published at 8s. net.

A. W. H.—(1) Two volumes—comprising letters A to L—of the new edition of Grove's 'Dictionary of Music and Musicians' have been published. (2) For a 'suitable book from which to teach singing to boys of fourteen (individually)' see the School Music Reader Books, No. 154 (for Sol-fa), and No. 137 for staff notation (movable doh), price 6d. each (Novello).

CURATE.—The nationality of the players forming the various Hungarian bands in this country is a matter that is only whispered about. The colour of their uniforms (and of their skins) is no guarantee of the uniformity which should characterize their speech: as a matter of fact, not a few of these 'Hungarians' have acquired a wonderfully good English accent.

ANXIOUS.—If you cannot obtain the services of a good teacher you would find the following books on pianoforte technique by Mr. Franklin Taylor invaluable—'Primer of pianoforte playing' (Macmillan) and 'Technique and expression in pianoforte playing' (Novello).

M. G.—Professor Niecks happily describes 'portamento' as 'the highest perfection of legato.' The term is used chiefly in connection with singing—a carrying of the voice from one note to another; it is also applicable to the playing of wind and stringed instruments played with a bow.

C. H. W.—We regret that we cannot trace the chant you send. An inquiry of the organist of the church at which you heard the composition would doubtless obtain the desired information.

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A. G. B.—You will find good material for your Grieg lecture in 'Edvard Grieg,' by H. T. Finck, published by John Lane; the bibliography at the end of this interesting book is very useful.

STUDENT.—If you have passed the 'London Matric,' why not work up for a musical degree at London University? We cannot differentiate between the standards of examinations in music at the various Universities.

ALFREDO JOSEPH.—The 'Mad Scene' from Ambroise Thomas's 'Hamlet' is published (with French words) at 4s. 6d. net: the only arrangement for pianoforte solo is that included in the entire work, pianoforte score, 12s. net.

O. K. H.—We do not know where a complete list of forthcoming Eisteddfodau can be obtained, but notification of such events is generally to be found in the *School Music Review*.

C. A.—Photographs of the great composers can be obtained from the Berlin Photographic Company, 133, New Bond Street, W.

ELEANOR.—Miss Marie Hall may be addressed through her agent, Concert Direction E. L. Robinson, 7, Wigmore Street, W.

DORIS.—'Beethoven's Cookery Book' is unknown to us; perhaps you are thinking of Beeton's exhaustive treatise on the culinary art.

R. S.—Yes, the balanced swell pedal on an organ is quite as effective as the ordinary swell pedal.

H. E. D.—The word 'Israel' should be pronounced in singing as in ordinary speech, not the broad vowel 'ah.'

W. H. W.—It is best to begin 'Thus saith the Lord' ('Messiah') with the final chord of the instrumental introduction, but custom varies in this respect.

PERCY.—The Eolian harp can be obtained from Messrs. Metzler & Co., Ltd., Great Marlborough Street, W.

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TWO Extra Supplements are issued with this number:

1. Portrait of Ferdinand David.
2. Anthem for Harvest: 'Bless the Lord thy God.'—By J. Varley Roberts.

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THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers' Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance," pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

THE DAILY CHRONICLE.

These attractive pieces merit popularity.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with Variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit of melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic eccentricity.

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## THE TIMES.

Mr. S. Coleridge-Taylor has built a set of beautiful and most interesting orchestral variations on the theme of a negro song or hymn, beginning "I'm troubled in mind," which is almost certainly of purely African origin. As at first presented it does not seem very promising, but the composer does wonders with it and yet preserves its essential character throughout. His work is finely expressive, beautifully scored, and original in design.

## DAILY TELEGRAPH.

The composer of "Hiawatha" gives us on the present occasion a set of Symphonic Variations on a negro tune which is said to be familiar in America under the title "I'm troubled in mind." The melody in question is characteristic in form and rhythm, and Mr. Coleridge-Taylor makes play with it in his own picturesque fashion. . . . It has enough of barbaric suggestion, while both in the handling of the theme and the general orchestral current of the piece there is no want of variety. . . . The new Variations were well, even brilliantly, played; and the audience, in accordance with Philharmonic traditions, greeted them with quite a burst of enthusiasm.

## STANDARD.

"Symphonic Variations on a Negro Air," by Mr. Coleridge-Taylor, is a work based on a bold theme, which is a real negro melody, and developed with clever orchestration. Effective use is made of the brass and woodwind, especially in the section where the theme assumes a march character. The composer, who conducted, obtained a vigorous rendering of his interesting work.

## DAILY GRAPHIC.

Mr. Coleridge-Taylor's brilliant talent for orchestral writing is well known, but it has never served him better than in this case. His variations show remarkable freshness and originality of design, and they are scored with an astonishing command of the secrets of tone-colour. At times the influence of Dvorák, particularly in his "New World" vein, is to be traced in the work, but there is no suggestion of anything like plagiarism, and Mr. Coleridge-Taylor is to be congratulated upon having produced a work which deserves to take a definite place in the modern orchestral repertory.

## EVENING STANDARD.

Mr. Coleridge-Taylor's "Orchestral Variations on an African Theme" has a genuine negro melody for its chief theme, which is developed with much ingenuity and varied orchestral colour characteristic of the composer's style. It is an effective work which ought to become popular.

## MORNING POST.

The work heard for the first time last evening is one of the most striking he has as yet written. The title is perhaps a little misleading. Announced in one place as "Orchestral variations on an African theme," it is styled in another "Symphonic variations on a negro air." The word rhapsody would, however, be more suitable to describe the very brilliant orchestral piece the composer has constructed upon a theme which, we are told in the excellent analytical notes by Messrs. F. Gilbert Webb and Edgar F. Jacques, is known in America under the title of "I'm troubled in mind." There is nothing dry or scholastic in Mr. Coleridge-Taylor's treatment of this theme, which undergoes many and varied transformations at his hands. The scoring is admirable throughout and the work is instinct with life and vigour. Under the composer's spirited direction the piece received an excellent interpretation and was evidently greatly appreciated.

## DAILY NEWS.

Mr. Coleridge-Taylor's "Symphonic Variations on a Negro Air" has his characteristic picturesqueness and fervour. There is real pulse in his music. . . . It contains some good melodic material, and works up to an imposing climax.

## GLOBE.

His "Orchestral Fantasia on a Negro Melody" is quite in his old vein. The air itself is both quaint and beautiful, and in his treatment of it he has not only employed all the resources of modern art, but he has also succeeded in preserving its character with singular skill, and the Fantasia is as interesting and effective a piece of work as he has given us for some time.

## PAUL MALL GAZETTE.

The work is one of haunting beauty, built as it is upon a pathetic negro melody which runs throughout like a golden thread. Certain works by Mr. Coleridge-Taylor which have followed his ever popular "Hiawatha" have not completely commended themselves to our critical judgment; but here his old, fine inspiration seems to have returned to him, and he treats his subject not only in a finely melodic but also in a finely artistic manner. He worked the whole composition up very gradually, but very emotionally, to a fine artistic finish.

## THE GUARDIAN.

The theme chosen by Mr. Coleridge-Taylor is a characteristically melancholy negro melody that does not at the outset appear very promising as the basis of modern variations. But the composer handles it with such spirit and resource, and adorns it with such a wealth of picturesque orchestration that the interest of the work never flags. The most attractive section is that which stands for the slow movement in the symphonic scheme, a passage of rich glowing melody, treated with much polyphonic ingenuity.

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 672. Far from the world H. W. Parker 4d.  
 364. Father, hear the prayer F. Brandeis 3d.  
 763. Father, now Thy grace W. Coenen 3d.  
 46. Father of Heaven Dr. Walmaley 3d.  
 384. Father of Life ... S. J. Gilbert 2d.  
 671. Father of mercies John E. West 3d.  
 768. Father of mercies ... E. V. Hall 3d.  
 28. Fear not, O land ... Sir John Goss 6d.  
 446. Flee from evil Rev. W. J. Clarke 3d.  
 553. For a small moment ... J. Stainer 2d.  
 254. For ever blessed (Male)  
     Mendelssohn 3d.  
 728. Forsake me not ... J. Goss 4d.  
 198. For the mountains ... L. Samson 3d.  
 273. From the deep I called Spohr 6d.  
 227. Give ear, O Lord T. M. Pattison 2d.  
 433. Give ear, O Shepherd A. Whiting 3d.  
 88. Give ear, O ye heavens Dr. Armes 3d.  
 604. Give thanks, O Israel Auscleck 4d.  
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 309. Give the Lord ... C. H. Lloyd 8d.  
 383. Give unto the Lord H. W. Parker 4d.

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Inscribed to the Rev. JAMES MATTHEW THOMPSON, M.A., Fellow, and Dean of Divinity,  
Magdalen College, Oxford.

# BLESS THE LORD THY GOD

ANTHEM FOR HARVEST

WORDS SELECTED BY REV. T. T. BLOCKLEY, M.A.

(CHAPLAIN OF MAGDALEN COLLEGE)

Deut. viii. 10, 7-9;  
1 Chron. xxix. 10-14.

THE MUSIC COMPOSED BY

J. VARLEY ROBERTS

(ORGANIST OF MAGDALEN COLLEGE).

Price Threepence.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante con moto.* SOPRANOS. *mf*

Bless the Lord thy God . . . for the

*Andante con moto.*

*Gt. Small Open Diap.  
Sw. to Obœ coupd.*

*Ped. Bourdon 16 ft., Sw. coupd.*

good land which He hath giv - en thee, bless the Lord thy God . . . for the

good land which He . . . hath giv'n thee, for the

Lord thy God bring - eth thee in to a good land, a good land, a

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# BLESS THE LORD THY GOD.

*con espress.* *mf*

land of brooks of wa - ter, of foun-tains and depths, that spring out of val - leys, out of

val - leys and hills, a land of wheat and bar-ley, a land where in thou shalt eat

bread, eat bread with - out scarce-ness, bread with - out scarceness, without scarceness.

*f*

Bless the Lord thy God for the good land which He . . hath giv - en

*rall.*

thee, bless the Lord thy God, the Lord thy God. . .

*rall.*

CHORUS. *Largo.*  
SOPRANO.

BLESS THE LORD THY GOD.

Bless - ed be Thou, Lord God, for ev - er and ev - - - er.

ALTO.

Bless - ed be Thou, Lord God, for ev - er and ev - - - er.

TENOR.

Bless - ed be Thou, Lord God, for ev - er and ev - - - er.

BASS.

Bless - ed be Thou, Lord God, for ev - er and ev - - - er.

*Largo.*

*Moderato.*

Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,

Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,

Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,

Thine, O Lord, is the great-ness, and the pow'r, and the glo - ry, the vic - to - ry,

*Moderato.*

*Gr. f*

and the ma - jes - ty; Thine, O Lord, Thine, O Lord, for

and the ma - jes - ty; Thine, O Lord, Thine, O Lord, for

and the ma - jes - ty; Thine, O Lord, Thine, O Lord, for

and the ma - jes - ty; Thine, O.. Lord, .. Thine, O.. Lord, .. for



# BLESS THE LORD THY GOD.

all that is in the heav'n and in the earth is Thine,

all that is . . in the heav'n and in . . the earth is Thine,

all that is in the heav'n and in . . the earth is Thine,

all . . that is in the heav'n and in the earth is Thine,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'all that is in the heav'n and in the earth is Thine,'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Thine, O . . Lord, is the great - ness, Thine, O . . Lord, is the great - ness,

Thine, O . . Lord, is the great - ness, Thine, O . .

Thine, O . . Lord,

Thine, O . . Lord,

Thine, O . . Lord,

The second system continues the vocal parts with the lyrics 'Thine, O . . Lord, is the great - ness, Thine, O . . Lord, is the great - ness,'. The piano accompaniment features a more active melody in the right hand, marked with a forte 'f' dynamic.

Thine, O Lord, . . Thine, O Lord, Thine, O . . Lord,

Lord, . . Thine, . . O . . Lord,

Thine, O Lord, . . Thine, O Lord, is the great - ness, Thine, O . .

Thine, O . . Lord, is the great - ness,

The third system continues the vocal parts with the lyrics 'Thine, O Lord, . . Thine, O Lord, Thine, O . . Lord,'. The piano accompaniment continues with its active melody, maintaining the forte dynamic.

# BLESS THE LORD THY GOD.

Thine, O . . Lord, is the greatness and the pow-er, the glo-ry, and the vic-to-ry,  
 Lord, O . . Lord, . . Thine, O Lord, is the vic-to-ry,  
 Lord, is the great-ness, Thine, O Lord, . . is the vic-to-ry,  
 Thine, O . . Lord, . . is the vic-to-ry,

and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we  
 and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we  
 and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we  
 and the ma-jes-ty, the ma-jes-ty; Now therefore, our God, we

thank . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our  
 thank . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our  
 thank . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our  
 thank . . Thee, and praise, and praise Thy glo-ri-ous Name, now there-fore, our

# BLESS THE LORD THY GOD.

*cres.*

God, we thank . . Thee, and praise Thy glo - rious Name, for

*cres.*

God, we thank Thee, and praise . . Thy . . glo - rious Name, for

*cres.*

God, we thank . . Thee, and praise Thy . . glo - rious Name, for

*cres.*

God, we thank . . Thee, and praise Thy glo - rious Name, for

*cres.*

all . . that is in the heav'n, that is in the heav'n, and in . . the earth is

all that is in the heav'n, that is in the heav'n, and in . . the earth is

all . . that is in the heav'n, . . . and in the earth is

all that is in the heav'n, that is in the heav'n, and in . . the earth is

Thine, and Thou reign - est o - - ver all, o - ver

Thine, and Thou reign - est o - - ver all, o - ver

Thine, and Thou reign - est o - - ver all, o - ver

Thine, and Thou reign - est o - - ver all, o - ver

( 7 )

# BLESS THE LORD THY GOD.

all, o - ver all, Thou . . reign - est o - ver all, . .

all, o - ver all, . . Thou reign - est o - ver all, . .

all, o - ver all, . . Thou . . reign - est o - ver all, . .

all, o - ver all, . . Thou . . reign - est o - ver all, . .

*reduce Org.*

*cres.*  
Now there - fore, our God, we thank . . Thee, and praise

*cres.*  
Now there - fore, our God, we thank . . Thee, and praise . .

*cres.*  
Now there - fore, our God, we thank . . Thee, and praise

*cres.*  
Now there - fore, our God, we thank . . Thee, and praise

*f* *cres.*

*mf*  
Thy glo - rious Name, . . . we thank . . Thee, we

*mf*  
Thy . . glo - rious Name, . . . we thank . . Thee, we

*mf*  
Thy . . glo - rious Name, . . . we thank . . Thee, we

*mf*  
Thy glo - rious Name, . . . we thank Thee, we



BLESS THE LORD THY GOD.

thank . . Thee, and praise Thy glo - rious Name, and  
 thank . . Thee, and praise Thy glo - rious Name, and  
 thank . . Thee, and praise Thy glo - rious Name, and  
 thank Thee, and praise Thy glo - rious Name, and

praise Thy glo - rious Name.  
 praise Thy glo - rious Name.  
 praise Thy glo - rious Name.  
 praise Thy glo - rious Name.

*Larghetto.* RECIT. TENORS. *mf*  
 But who are we that we should be  
 RECIT. BASSES. *mf*  
 But who are we that we should be

*Larghetto.*  
 Gt. Small Open Diap. & Har. Flute.  
 Sic. Diaps., Horn & Oboe coupd.  
 Ped. 16 ft. Open, Sic. coupd.

# BLESS THE LORD THY GOD.

a - ble to of - fer so will - ing - ly af - ter this sort? For all things  
a - ble to of - fer so will - ing - ly af - ter this sort? For all things

come of Thee, and of Thine own have we giv - en Thee.  
come of Thee, and of Thine own have we giv - en Thee.

CHORALE.  
*Andante.*

*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the  
*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the  
*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the  
*mf* Grant us hearts, dear Lord, to yield Thee Glad - ly, free - ly of Thine own; With the

*Andante.*

*Gl. soft 8 ft. Sw. Ob. & Diapa. coupd.*  
*mf*

*Ped. Bourdon 16 ft. Sw. coupd.*

# BLESS THE LORD THY GOD.

sun - shine of . . Thy good - ness Melt our thank - less hearts of stone; Till our  
 sun - shine of Thy good - ness Melt our thank - less hearts of stone; Till our  
 sun - shine of Thy good - ness Melt our thank - less hearts of stone; Till our  
 sun - shine of Thy good - ness Melt our thank - less hearts of stone; Till our

cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more  
 cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more  
 cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more  
 cold and self - ish na - tures, Warm'd by Thee, at length be - lieve That more

*rall.*  
 hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.  
*rall.*  
 hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.  
*rall.*  
 hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.  
*rall.*  
 hap - py and more bless - ed 'Tis to give than to re - ceive. A - men.

# NOVELLO'S OCTAVO ANTHEMS—Continued.

2. Glory be to God ... S. S. Wesley	ad.	117. I have set God ... Dr. Blake	6d.	346. Let my complaint (Male) Thorne	3d.
279. Glory to God in the ... E. M. Lee	3d.	130. I have set God ... J. Goldwin	3d.	350. Let not thine hand ... J. Stainer	3d.
341. God be merciful ... A. H. Mann	4d.	420. I have set God ... Hamilton Clarke	4d.	438. Let not your heart ... M. B. Foster	3d.
49. God be merciful ... S. S. Wesley	3d.	122. I have surely built ... Dr. Boyce	4d.	438.* Ditto (8 v.) M. B. Foster	3d.
236. God be merciful unto us C. F. Lloyd	6d.	219. I have surely built T. T. Trimmell	4d.	507. Ditto ... Eaton Fanning	3d.
105. God came from Teman Dr. Steggall	4d.	590. I heard a great voice G. F. Cobb	3d.	795. Let the heavens be glad H. M. Higgs	4d.
128. God is gone up ... Dr. Croft	4d.	396. I heard a voice Sir John Goss	2d.	795. Let the peace of God ... J. Stainer	3d.
605. God is my salvation ... C. F. Bowen	3d.	171. I saw the Lord ... J. Stainer	6d.	795. Let the righteous ... R. F. Lloyd	3d.
131. God is our hope ... Dr. Greene	6d.	743. I was glad ... C. H. H. Parry	4d.	328. Let the words of my ... A. D. Culley	3d.
101. God is our refuge ... Dr. H. Hiles	6d.	114. I was glad ... T. Attwood	4d.	494. Let Thy merciful ears W. B. Bell	4d.
332. God is our refuge ... A. Foote	4d.	32. I was glad ... Sir G. Elvey	3d.	308. Let us now praise (Male) Thorne	3d.
75. God said, Behold Sir G. Macfarren	4d.	79. I was glad ... C. E. Horsley	6d.	95. Lift up thine eyes Sir John Goss	6d.
473. God so loved the world J. V. Roberts	3d.	379. I was glad ... T. T. Trimmell	4d.	18. Lift up your heads ... J. L. Hopkins	4d.
342. God, that madest earth A. C. Fisher	4d.	119. I was in the spirit ... Dr. Blow	4d.	409. Ditto ... S. Coleridge-Taylor	3d.
344. God, who at sundry times J. H. Giee	4d.	205. I will always give thanks Dr. Clarke	3d.	343. Lift up your hearts ... J. Barnby	3d.
715. God's peace in peace eternal Grieg	3d.	73. I will cry unto God Dr. Steggall	3d.	408. Lighten our darkness G. E. Vickers	2d.
388. Grant, we beseech Thee Roberts	3d.	504. I will extol Thee C. M. Hudson	4d.	495. Light of the world ... E. Elgar	3d.
550. Grant, we beseech Thee M. Elvey	2d.	29. I will give thanks ... J. Barnby	4d.	393. Like as the hart Thomas Adams	3d.
187. Great and marvellous Dr. Monk	3d.	156. I will give thanks ... E. J. Hopkins	6d.	799. Ditto ... H. Clarke	3d.
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602. Great is our Lord M. B. Foster	4d.	225. I will go unto ... Dr. Gauntlett	3d.	639. Look upon the rainbow T. Adams	3d.
136. Great is the Lord ... Dr. Hayes	4d.	591. I will go unto the altar C. Harris	3d.	801. Lord God of Abraham A. H. Brewer	4d.
237. Great is the Lord ... Sir F. Ouseley	6d.	437. I will greatly rejoice Cruickshank	4d.	165. Lord, how are they ... H. Clarke	6d.
481. Great is the Lord ... B. Steane	3d.	195. I will lay me down ... H. Gadsby	3d.	391. Lord, I have loved ... F. Hille	3d.
708. Great is the Lord A. W. Marchant	3d.	209. I will lay me down ... Dr. H. Hiles	3d.	722. Lord, I have loved G. W. Torrance	3d.
813. Great is the Lord E. A. Sydenham	3d.	739. I will lay me down A. C. Edwards	3d.	54. Lord, let me know mine end Goss	3d.
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609. Guide me, O Thou H. Blair	3d.	126. I will love Thee, O Lord J. Clark	4d.	459. Lord of our life ... J. T. Field	3d.
427. Hail! gladdening Light J. T. Field	2d.	394. I will love Thee ... Kingston	4d.	566. Lord of life ... A. C. Mackenzie	3d.
545. Hail! gladdening Light Martin	4d.	78. I will magnify Thee J. B. Calkin	4d.	404. Lord of the rich and golden F. Toner	3d.
346. Hail, thou that art ... A. Carnall	4d.	27. I will magnify Thee Sir John Goss	3d.	411. Lord of the Harvest J. Barnby	3d.
560. Hail to the Christ ... J. Barnby	3d.	153. I will magnify Thee ... J. Shaw	3d.	318. Lord, Thou art God ... J. Stainer	8d.
499. Hallelujah, Christ is risen Steane	3d.	405. I will magnify Thee ... O. King	3d.	893. Lord, Thou art good H. Howard	3d.
382. Hallelujah! the Light O. King	3d.	633. I will magnify Thee ... F. Hille	4d.	434. Lord, Thou hast ... A. Whiting	3d.
173. Happy is the man ... E. Prout	6d.	760. I will magnify Thee W. H. Bell	4d.	830. Lord, we leave Thy servant	3d.
681. Hark the glad sound M. B. Foster	3d.	780. I will magnify Thee E. M. Lee	3d.	sleeping ... J. Brahma	4d.
487. Hark the glad sound E. V. Hall	3d.	154. I will mention ... Sir A. Sullivan	6d.	274. Lord, what love have I Dr. Steggall	6d.
345. Hark, the herald angels E. V. Hall	3d.	575. I will not leave you ... B. Steane	2d.	267. Lord, who shall dwell Dr. Roberts	3d.
444. Hark! what news ... O. King	3d.	790. I will not leave you comfortable	3d.	335. Lo! summer comes again J. Stainer	6d.
404. Hallelujah Hymn ... F. Toner	3d.	519. I will open rivers E. W. Byrd	3d.	504. Lo! the winter B. Farborough	3d.
580. Haste Thee, O God John Shepherd	3d.	371. I will set His dominion H. W. Parker	3d.	835. Love divine, all love excellant	3d.
377. Have mercy upon me, Kellow J. Pye	3d.	100. I will sing a new song Dr. Armes	8d.	350. Magnify His Name ... G. C. Martin	3d.
401. Have mercy upon me J. Shaw	3d.	608. I will sing of the mercies J. Booth	3d.	290. Make a joyful noise A. C. Mackenzie	6d.
535. Have mercy upon me J. Goss	4d.	134. I will sing of Thy power Greene	4d.	108. Make me a clean heart J. Barnby	3d.
784. Have mercy upon me J. Barnby	2d.	192. I will sing unto the Lord Wareing	3d.	431. Ditto ... A. W. Ratson	3d.
773. Hearken unto me W. H. Bell	3d.	6. I will wash my hands Hopkins	3d.	436. Man goeth forth ... A. Carnall	3d.
389. Hear me when I call (Male) Distin	3d.	710. If any man hath not H. W. Davies	4d.	694. Man that is born ... S. S. Wesley	3d.
146. Hear my prayer ... C. Stroud	4d.	819. If Christ be not raised	3d.	222. Me ye have been met C. Morais	3d.
339. Hear my prayer Mendelssohn	3d.	758. If the Lord Himself Walmisley	6d.	577. Mercy and truth are met J. Stainer	3d.
445. Hear my words C. H. H. Parry	8d.	825. If the Lord Himself W. Child	6d.	500. Mine eyes look unto Thee H. Baker	3d.
310. Hear, O God ... A. Friedländer	6d.	53. If we believe that Jesus died Goss	3d.	665. Ditto ... Novello	2d.
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94. Hear, O Lord Sir John Goss	2d.	514. If ye love Me ... B. Steane	2d.	518. Ditto ... E. Pettman	4d.
139. Hear, O Lord ... C. King	2d.	409. If ye then be risen (S.A.) M. B. Foster	3d.	811. Ditto G. P. Da Pestreina	4d.
162. Hear, O Lord Sir F. Ouseley	4d.	58. If ye then be risen ... Dr. Naylor	3d.	818. Ditto ... G. Allegri	4d.
302. Hear, O Thou Shepherd Dr. Clarke	4d.	289. If ye then be risen Ivor Atkins	4d.	765. Morn's rosy hues Chadwick	4d.
528. Ditto ... T. A. Walmisley	3d.	61. In Christ dwelleth Sir John Goss	3d.	512. My beloved spake ... H. Purcell	6d.
770. Hear the voice and prayer Tallis	2d.	619. In every place incense John E. West	3d.	428. My God, I love Thee G. J. Bennett	3d.
704. He sendeth the springs into the valley ... H. W. Wareing	4d.	655. In heavenly love ... H. Parker	3d.	617. My God, I thank Thee E. H. Lemare	3d.
791. He shall swallow up death Greenish	3d.	403. In my Father's house Crament	3d.	10. My God, my God ... Mendelssohn	6d.
707. He that dwelleth ... J. Booth	3d.	777. Ditto H. Elliot Button	3d.	288. My God, look upon ... J. L. Hopkins	3d.
837. He that shall endure to the end; and, O rest in the Lord	3d.	102. In sweet consent ... E. H. Thorne	3d.	333. My heart is fixed W. Cruickshank	4d.
376. Hide not Thy face Mendelssohn	2d.	278. In that day ... Sir G. Elvey	4d.	460. My heart was glad ... A. Carnall	3d.
330. Holy Ghost, to earth ... Dvorak	3d.	802. In that Day (Christmas)	3d.	164. My heart is inditing M. B. Foster	4d.
111. Holy, holy, holy ... Dr. Crotch	3d.	582. In the beginning ... F. Toner	4d.	199. My hope is in the J. Stainer	6d.
216. Ho! every one ... G. C. Martin	4d.	720. In the beginning C. Macpherson	4d.	406. My mouth shall speak John E. West	4d.
366. Ho! every one J. M. Crament	4d.	33. In Thee, O Lord ... B. Tours	3d.	190. My soul is weary ... Dr. Beckwith	2d.
412. Honour the Lord ... J. Stainer	4d.	148. In Thee, O Lord ... J. Weldon	3d.	586. My soul truly waiteth B. Steane	2d.
129. Hosanna ... O. Gibbons	3d.	385. In Thee, O Lord S. C. Taylor	3d.	295. My soul, wait thou still (Male)	3d.
43. Hosanna ... Sir G. A. Macfarren	3d.	338. In the fear of the Lord J. V. Roberts	3d.	629. Nearer, my God, to Thee T. Adams	3d.
646. Hosanna to the living Lord B. Luard-Selby	3d.	282. In the Lord ... Sir R. Stewart	6d.	210. Not unto us, O Lord H. Gadsby	6d.
657. Hosanna to the living Lord C. W. Jordan	4d.	659. In the Lord ... C. Macpherson	4d.	558. Not unto us, O Lord John E. West	4d.
260. How beautiful are the feet Handel	3d.	467. Is it nothing (S.A.) M. B. Foster	3d.	592. Now is Christ risen T. Adams	3d.
691. How blest are they Tschaiakowsky	3d.	571. Ditto (4 voices) M. B. Foster	3d.	612. Now is come salvation C. Harris	3d.
321. How excellent is Thy ... Cowen	6d.	725. Is it not wheat-harvest T. Adams	3d.	718. Now know I that the M. B. Foster	3d.
615. How great is the loving kindness John E. West	3d.	91. It came even to pass Ouseley	3d.	695. Now late on the Coleridge-Taylor	3d.
373. How long wilt Thou Oliver King	3d.	180. It is a good thing ... J. Barnby	6d.	673. Now sinks the sun H. W. Parker	4d.
647. How lowly are ... C. Salaman	3d.	231. It is a good thing T. M. Pattison	4d.	505. O all ye people ... H. Purcell	3d.
104. How lowly are ... Spohr	8d.	215. It shall come to pass Dr. Garrett	6d.	833. O all ye that pass by	3d.
539. I am Alpha ... J. V. Roberts	3d.	397. Jesus, lover of my soul (Male) F. Hille	2d.	506. O be joyful in the Lord G. Madsen	3d.
706. I am Alpha ... Ch. Gounod	4d.	453. Jesus Christ is risen Oliver King	4d.	217. O clap your hands ... T. T. Trimmell	3d.
623. I am He that liveth T. Adams	4d.	788. Jesus Christ is risen to-day Gail	3d.	133. O clap your hands ... Dr. Greene	4d.
164. I am the Resurrection ... Croft	3d.	654. Jesus, Thou joy ... E. H. Davies	3d.	82. O clap your hands ... J. Stainer	6d.
662. I am the Resurrection R. Rogers	3d.	548. Joy in harvest ... B. Steane	3d.	80. O clap your hands ... E. H. Thorne	6d.
120. I am well pleased J. Rheinberger	3d.	7. Judge me, O God ... Mendelssohn	4d.	686. O clap your hands J. L. Hopkins	3d.
280. I beheld, and lo ... Elvey	6d.	677. Just Judge of Heaven ... Garrett	6d.	656. O come and behold Longhurst	4d.
496. I came not to call C. Vincent	3d.	614. Justorum animæ ... Byrd	3d.	202. O come before ... G. C. Martin	3d.
207. I cried unto the Lord Dr. Heap	4d.	179. King all glorious ... J. Barnby	6d.	241. O come hither ... W. Jackson	3d.
537. I declare to you ... Cruickshank	4d.	581. Kings shall be thy G. C. Martin	3d.	469. O come, let us sing M. B. Foster	3d.
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		528. Lead, kindly Light C. L. Naylor	4d.	730. O death, where is thy A. Hollins	4d.
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THOMAS BRITTON

THE MUSICAL SMALL-COAL MAN

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